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December 1925

No. 349

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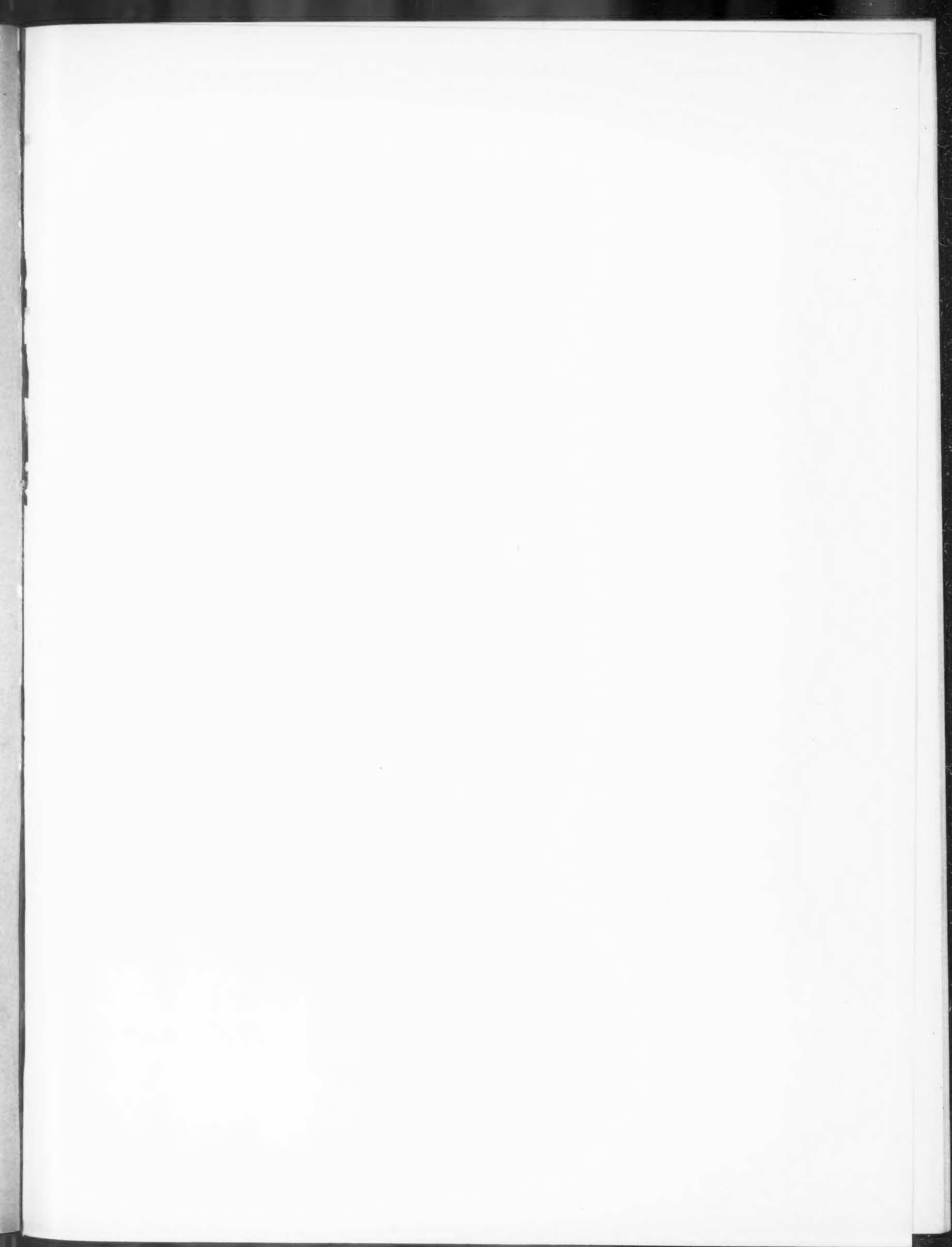




Plate I.

A FOUNTAIN IN VITERBO.
From a Water Colour by W. G. Newton.

December 1925.

VITERBO: FOUNTAIN
 IN PIAZZA DELLA ROCCA
 1874-75 Sept. 1922.

The Manoir d'Ango.

QUITE close to Dieppe, starred in Baedeker, referred to by everybody (from Sir Reginald Blomfield downward) who writes a history of French architecture, visited by charabanc loads of casual tourists, the Manoir d'Ango still remains something of a mystery. Here there stands, at first glance quite intact, an immensely important link in the chain of French domestic architecture, yet if the seeker after knowledge tries to find out anything authoritative about the history of the house he draws blanks.

The history of the man who built it—yes, that is easy enough, for he was one of the most picturesque figures of the early Renaissance. To understand the house which breathes his spirit you must know something about this strange figure whose name it bears. He was born in 1480 and lived to be known as the "Medici of Dieppe," and that not without cause. His father was a rich shipowner and young Jean started his life on board one of the paternal argosies. Whether or not he accompanied the expedition of two ships that worthy sent in an attempt to colonize Newfoundland, history, as far as I know, does not relate. Anyhow, on his father's death Ango gave up the sea and its hard ways to settle down at home and pile up a staggering fortune as an "armateur." An armateur of the sixteenth century, it should be explained, is a euphemistic description of a super-pirate, one who built and manned his own ships and sent them on "privateering" expeditions, the only difference between privateering and piracy, as far as can be made out, being that you got knighted for one and hanged for the other. Ango succeeded so well that in time he had a real fleet in his private possession, through which he traded with all quarters of the globe, from the East Indies to the New World.

By 1525 his fortune was fabulous, and he was living like a prince. His house in Dieppe, which we learn was adorned all over with marvellously carved oak, was the talk of all the travellers, even the Italians who, no doubt to their well-concealed chagrin, found it full of masterpieces from their own country. Alas! it was burnt to the ground long ago. But the other house he built, his maison de plaisance, the subject of this article, still stands.

It is built round a huge quadrangle, one-half of which was devoted to housing the master, his friends, and his guards; the other half was and still is a farm building with one of the most magnificent colombiers in all France standing in the middle of it.

The date of the building is 1532, and it is delicious in English eyes, because its chief appeal is that of a singularly dextrous use of beautiful material, combined with a grouping of masses that was dictated solely by convenience of planning, and never, as in the immediate period that followed, by a self-conscious attempt at creating an architectural masterpiece.

The courtyard is entered through two large openings which face each other on opposite sides. They are placed in the north-east and north-west corners respectively, and neither, unfortunately, is now in anything like its original form. The north front, which lies between them, is

by far the most interesting part left of the old building. It is extraordinarily shallow and consists of two floors, the uppermost of which was originally occupied by the long gallery of the manor that ran uninterrupted from end to end. This gallery is admirably placed, and lit as it was by a continuous series of large mullioned and transomed windows spaced exactly opposite each other, must have fulfilled its purpose of holding Ango's loot most admirably.

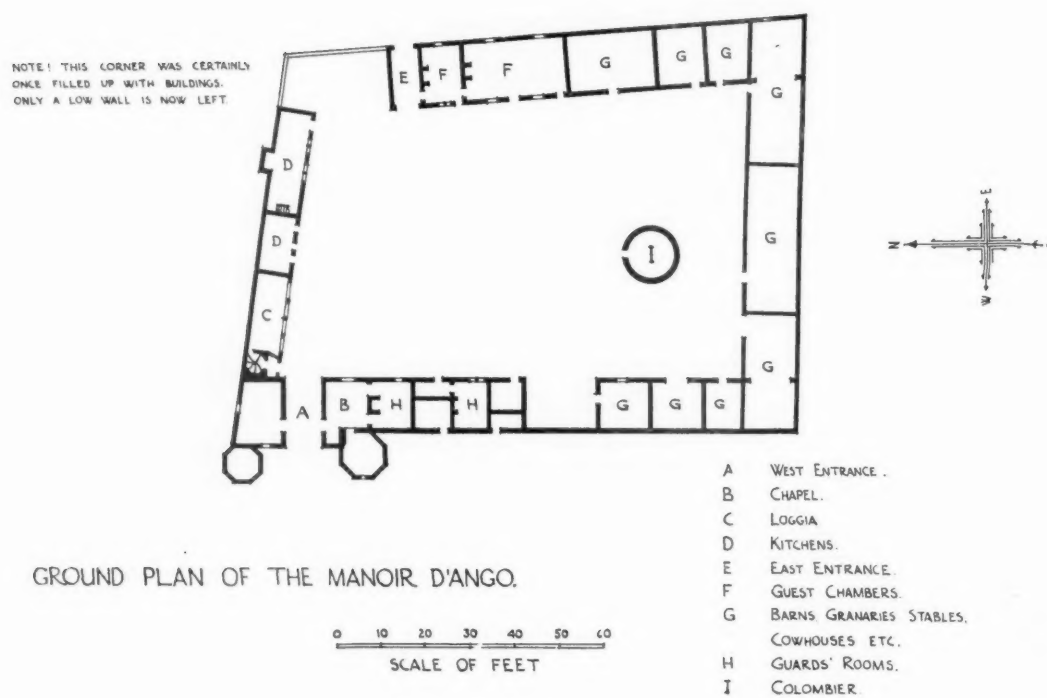
Below, in part of the ground floor, are the kitchens, larders and stores, which have charmingly ornate doorways on to the courtyard but no connection with any other rooms except for a few servants' bedrooms above, placed in a mezzanine that ran for part of the way along the front.

The remainder of the ground floor is occupied by the fine loggia. This once had direct access to the courtyard by means of a double flight of stairs, which opened out from the last archway (counting from the main gate). The trace of this stairway is clearly visible in the masonry of the parapet wall which now shuts the arch in conformity with the three others. The only approach to the loggia now is through the little door at the foot of the turret. This gives on to a circular staircase built of brick which winds upwards and serves the loggia, the long gallery, and a large room over the main gate. Examination of this room leads one to think that its present roof cannot be the original one, but has been replaced at some later date, probably after a fire that was known to have taken place during the Revolution. The reasons for coming to such a conclusion are as follows: the room was certainly of great importance, for it has two magnificent fireplaces, one of which has been removed in its entirety and is now reinstalled in a different apartment on the ground floor, while the other, broken to pieces, remains in its original position: a small fraction, however, of one of its jambs is still left which shows traces of elaborate and beautiful carving. Further, the position of the room on plan with its close proximity to the long gallery would support the theory that it was part of Ango's own suite. This being so one is disconcerted at being met with a relatively low open-raftered roof, with the underside of the tiles showing through, particularly as an inspection of the timbers shows that they have never been plastered. An examination of the walls on the outside reveals traces of window-sills on both faces, those above the arches of the entrance being faint on the inside of the courtyard but quite distinct on the outer wall. The stone band, ornamented with alternate circular and lozenge-shaped plaques, which runs along the north front is also carried round over the archways, and there have once been similar plaques on this portion as well. Is it not then more than probable that the upper part of the north wall, viz. that above the stone band, was also carried round and treated in an exactly similar manner of diapered flint, and that the original roof sprang from the same level, not dropping as it does now?

There is further evidence to support this theory. The corbelled-out stack, which can be seen on p. 211 and which served one of the fireplaces to the room, suddenly ends in a botch of brickwork that has nothing to do with the rest of



THE WEST ENTRANCE FROM OUTSIDE.



THE MANOIR D'ANGO.

the masonry. The two squat towers on each side of the entrance (p. 210) are built in plain masonry quite different from any of the rest of the obviously original fabric, and they are joined to the main wall face in a curiously clumsy manner. They have no connection at all with the upper room from the inside. If these towers then are what they have every appearance of being, of a later date, then there would be nothing to prevent the wall on this side also having once been raised to a similar level to that of the other on the inside of the courtyard. A long avenue with a beautiful view terminates at this gateway, and it is too much to believe that Ango deprived himself of the pleasure of looking at it from the upper room. If further proof be wanted there are still two more small but none the less significant details to be noted. Each of the angles of the turret staircase is dressed with long and short quoining; one of these angles suddenly leaves off being dressed in this manner at just about the point where it would have begun to be covered by the roof, had the latter been raised. The other is that to the right of the corbelled-out stack already referred to, there is a window exactly similar to those of the long gallery, the top half of which has been bricked up. There would have been no necessity for this bricking up had the gable started from a higher springing, as it must have done with the roof raised.



INSIDE THE ARCHWAY OF THE WEST ENTRANCE.

With the door to the staircase, turret, and loggia beyond.



THE LONG GALLERY AND WEST ENTRANCE.

So much, then, for the theory of this portion of the house as it used to be in Ango's time.

The other entrance into the courtyard is not nearly so well preserved, and it is impossible to do more than speculate about the form of the original buildings. The rooms lying immediately to the south of this archway were once guests' chambers, and there are remains of some very delightful open fireplaces in brick still to be seen.

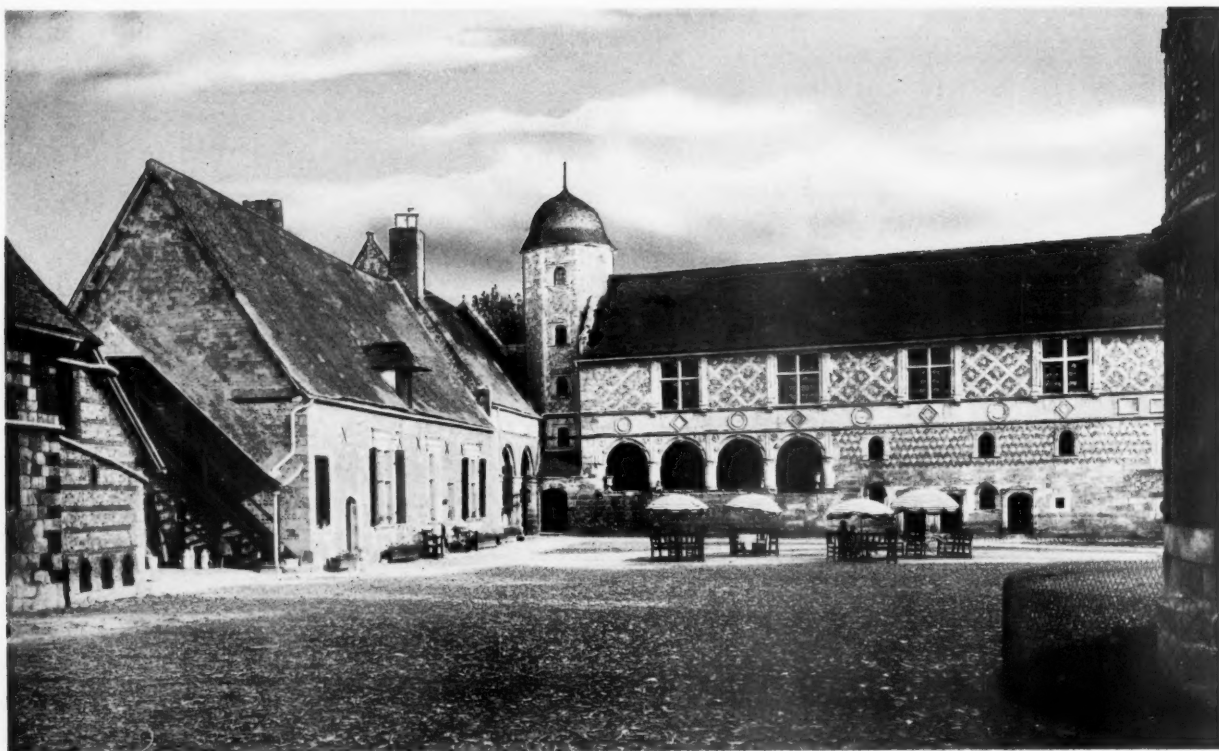
The illustration of the colombier tells nearly all that there need be said about it. As can be seen, a most remarkable variation of materials has been used in its construction. Brick is set against flint, flint is contrasted with squares of ashlar stone, no two patterns are alike, yet none ever conflict. One is left amazed, as much by the pure delight of building as by the intricate craftsmanship which this relic of the ways of ancient France has to show to a world that is now only too full of substitute materials and the boredom of its workers. There is a feeling of such determination of purpose, such solidity of mass, as to make it almost unthinkable that such a building should not stand up for ever.

What Italian influence is to be found in Ango's house is only of a purely ornamental nature. The caps and the soffits of the arches in the loggia, the circular and lozenge-shaped plaques and such-like fripperies. They add next to nothing to the building, which owes its real beauty to the genius of a people who, fortunately, were strong enough in old tradition not to be "bounced" into accepting a borrowed taste that none of their successors who used it were to understand for many a long year.

Ango died a poor man, burdened with debts and law suits, but the following story gives some idea of the power he once wielded:

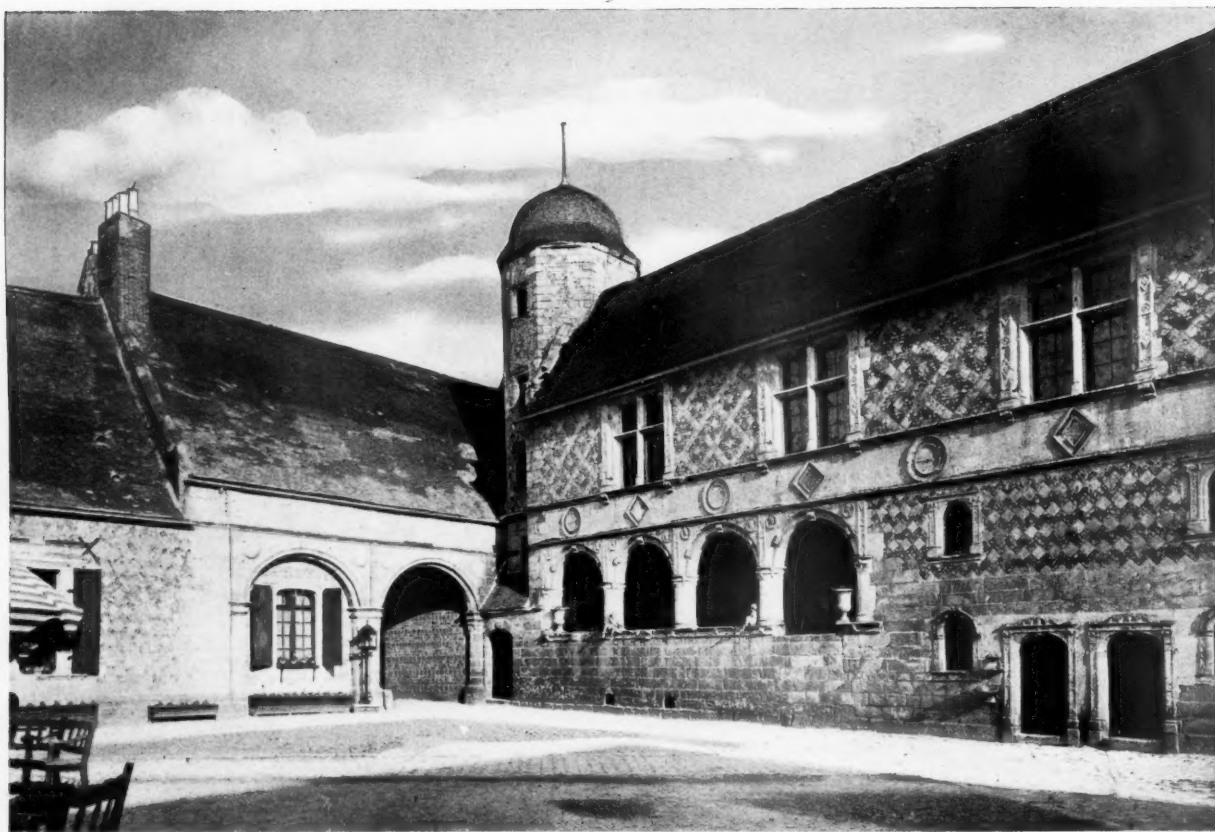
A vessel of his was seized and taken into Lisbon after its crew had been massacred. On hearing this news, Ango dispatched a fleet to the Bay of Biscay (he had from fifteen to twenty warships to protect his merchant fleets), burnt several Portuguese villages, and seized some richly laden ships. The Portuguese, not imagining so formidable a punitive expedition could be the work of a private citizen, sent to ask François I his reasons for violating the peace. The king replied, "Messieurs ce n'est pas moi qui vous fais la guerre. Allez trouver Ango, et arrangez vous avec lui!"

DARCY BRADDELL.



ANGO'S LONG GALLERY.

On the extreme right stands the Colombier and on the left the guard rooms.



THE LOGGIA AND WEST ENTRANCE FROM INSIDE THE COURTYARD.

THE MANOIR D'ANGO.



Plate II.

December 1925.

THE COLOMBIER.

A remarkable example of French craftsmanship in brick, flint, and stone. The Colombier was built to hold two thousand birds.



A GENERAL VIEW OF THE COURTYARD FROM THE SOUTH-EAST.



A VIEW FROM THE LOGGIA, TAKEN FROM EXACTLY THE OPPOSITE POINT TO THAT ABOVE.

Two Ways in Domestic Architecture.

Abbot Brow, Alderley Edge : Designed by J. Hubert Worthington, M.A.

Croyde, North Devon : Designed by Oliver Hill.

IN the record of our English domestic architecture, since, at least, it became a matter of conscious design, two tendencies have always been evident. There has been on the one hand the endeavour, reinforced at each period by the preponderant judgment of the body of practising architects, towards order, regularity, and discipline. Thus Wren meets a committee's suggestions with the objection that their proposal is not in accordance with the practice of the best masters of architecture in the past and in other lands. The prominent figures of the eighteenth century were severely Roman, until they became as severely Greek. The Gothic champions were as loyally pugnacious about a moulding as the ecclesiastics of the fifth century were about a point of doctrine. And yet all the time another side of the English character was asserting itself, that impatience of the claims of discipline which is so marked

and peculiar a trait in a people essentially orderly by habit. Thus Wren rides with a loose rein and a smile among his City steeples. The rigidity of the Roman manner led the Englishman to take a perverse delight in the curious shapes of Eastern ornament, in the romantic licence of medievalism and staged ruins; and later drove him to fly for refuge from the oppressive pedantry of the champions of the thirteenth century to the prettiness and ingenuity of what was called, for no reason that can be discovered, the "Queen Anne" movement. Of these two tendencies the houses we here illustrate are an instructive example.

At Abbot Brow Hubert Worthington, a partner in the firm of Thomas Worthington and Sons, has designed for Mr. Heyworth a house almost on the summit of Alderley Edge, that tree-grown outlier which the Pennine range throws athwart the Cheshire plain, and which, with its well-wooded slopes, luxuriant gardens, and rich pasture lands, is in marked contrast with the flat land surrounding it on three sides. From Abbot Brow fine views of the plain are obtained. The site is a little withdrawn from the main Macclesfield road, from which it is screened by a belt of oak trees which throw a shade over the forecourt, and is protected from the north by rising ground. In the plan full advantage has been taken of the long south side, both



THE FRONT DOOR, ABBOT BROW.

The foot scraper on the right is a mitred abbot with a bulging brow: executed in wrought iron by Edward Hart, of Salford, to the architect's design.

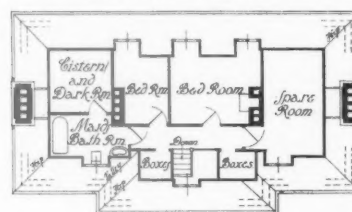
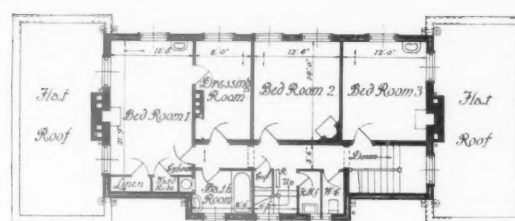
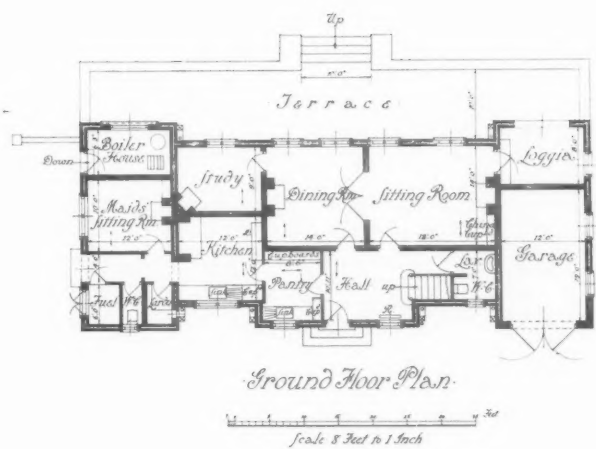
for the bedrooms and for the suite of sitting-rooms from loggia to study on the ground floor, where the windows lay stepping-stones of sunshine, as it were, on the oriental rugs. Nor does the plan suffer from the usual defect of this type, a sunless hall and staircase. For the flat roof of the garage allows a window in the west wall. The 2-in. local bricks of tranquil red give scale to the house, with its sober line of cornice and roof of dark brown south-country tiles. The low pavilions each side, one containing the garage and the other the kitchen offices, are a great addition to the dignity of the general effect. For so small a house it is surprisingly stately. This is due to the careful proportion of the parts, the contrast of the low, flat wings and the crowning tiled roof, and the plain brickwork, marked only by horizontal lines which tie it together, and undisturbed by signs of the plumber's handiwork. The architect's care in this matter

is shown by the ingenuity with which, as the plan shows, the rainwater is carried from the main roof without a downpipe to mar the serenity of the cornice. Of course, this sort of dignity and spaciousness which comes from balance and proportion generally involves, I will not say deceit, but a certain disingenuity. A harsh critic might, for example, point out that the closer grouping of the three central windows on the south front implies, what the plan denies, that they are the windows of one room, or, at least, have some such necessary intimacy; or suggest that symmetry has endowed the garage with unduly dignified windows. This leads to the question how far a domestic elevation should exactly reveal what is within. My own view is that deceit in smaller matters is both allowable and amusing. What is a small and what a vital matter will be judged by the instinct of the artist. And by his judgment in this respect you will know his quality as an artist.

Some may think that Oliver Hill at Croyde has been more deceitful; not that there has here been a question of balancing the claims of plan and elevation, of making what is unsymmetrical appear symmetrical. But the deceit, they might urge, lies deeper. The house pretends to be, what in fact it is not, a haphazard growth, like those cottages of the countryside which many generations have pulled about



THE SOUTH FRONT.



ABBOT BROW, ALDERLEY EDGE: THE PLAN.



ABBOT BROW: THE WEST WING.

and altered to their needs. Actually it is a house newly built as a holiday home for two playwrights, a work of our own day. Perhaps they are right, the critics. But, as we have seen above, it is a deeply-rooted national instinct, this impatience of an imposed and obvious orderliness, this affection for the accidental and random in architecture; it is the child's desire for a house full of the unexpected, of odd corners and low, mysterious doorways, and little flights of steps that lead—whither? Such an instinct must be taken, in certain cases, as part of the programme no less than the schedule of required accommodation. And the site was one to reinforce this instinct—on the North Devon coast near Clovelly, within a bowshot of the sea, blown upon by the spray of storms, with wreckage timber lying to your hand for beam and door; and the North Devon farm house manner of whitewashed brick and reed-thatch for a tradition to follow. And a gay, amusing, and ingenious house it is in its chosen manner. Its plan shape protects the garden from storms, and opens the south and west to view from window and loggia. Flowers must be walled-in, and walls suggest towers, whose roundness thatch will comfortably cover. The cosiness of thatch and whitewashed wall seems anchored against the gales by the substance of chimneys and piers built of the flat local rubble-stone. Within the walls are whitewashed, the floors of elm, or deal painted a smoky blue; and burnt into the leaded lights are the names of workmen—Tom Rodd the thatcher, or Charlie Snook the carpenter—who built it, thus further emphasizing the local

peculiar and individual character of the house. In my own judgment the windows with square glazing are better in scale than the diamond panes, which seem too small; and the ragged elm-boardings, with its untidy reminder of petticoats on a washing-line, lessens the sense of repose. It would be fun to live here.

Reader, if you were asked for your vote, I think I know (supposing you are not an architect) which of these two houses would have your suffrage. Thatch and the "wealth of old oak" and latticed casements would irresistibly reinforce the instinct which makes you suspicious of order and discipline, a lover of the unexpected. Even farmer George, with the best will in the world, could only say of Abbot Brow: "Well, some people likes it: some doan't like it. Some say it's in the 'old-fashioned' style, and some say it's in the 'workhouse' style. Speaking for myself, I think it's a good solid upstanding job as'll last." Here, as often, architects will be inclined to differ from the layman. For they feel that what we most need is an ordered progress along agreed lines. They will recognize readily enough that the programmes differ: that an almost suburban house on a level site is not the same problem as a holiday home with "magic casements opening on the foam." They will readily concede the good humour, and ingenuity, and fine craftsmanship of Croyde. But they may well feel that it might be good for our souls and for our art if a common mode of expression could more nearly be agreed on between those who seriously practise architecture. W. G. N.

TWO WAYS IN DOMESTIC ARCHITECTURE.



Plate III.

December 1925.

ABBOT BROW, ALDERLEY EDGE, CHESHIRE.

J. Hubert Worthington, Architect.

The Garden Front and Terrace.



FROM THE DINING-ROOM TO THE DRAWING-ROOM AND LOGGIA.

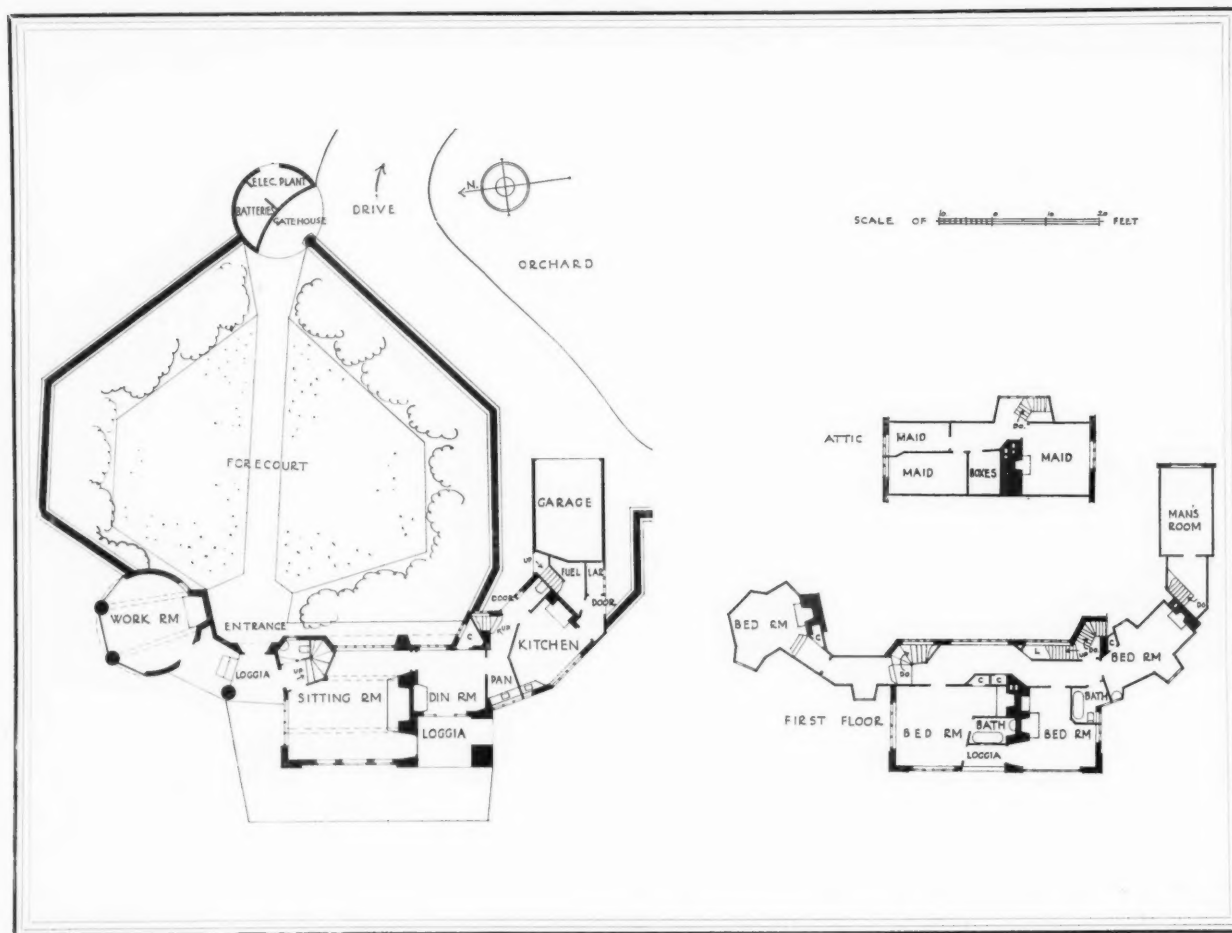


ABBOT BROW: FROM THE DRAWING-ROOM TO THE DINING-ROOM.

The main rooms open into each other. The walls are of rough plaster, colour-washed, the floors of oak, and the fireplaces fitted with old blue Dutch tiles. Bright chintz curtains, rugs on the floor, water-colours, and old china give colour, and the furniture scale to the low 8-ft. rooms.



THE FORECOURT.



CROYDE, NORTH DEVON: THE PLANS.

Standing in a completely exposed position on the Devon coast, the house had to be built to protect the garden and flowers from the wind and bad weather. Hence the shape of its plan.



THE GATEHOUSE AND FORECOURT.



CROYDE, NORTH DEVON: THE LOGGIA ENTRANCE.



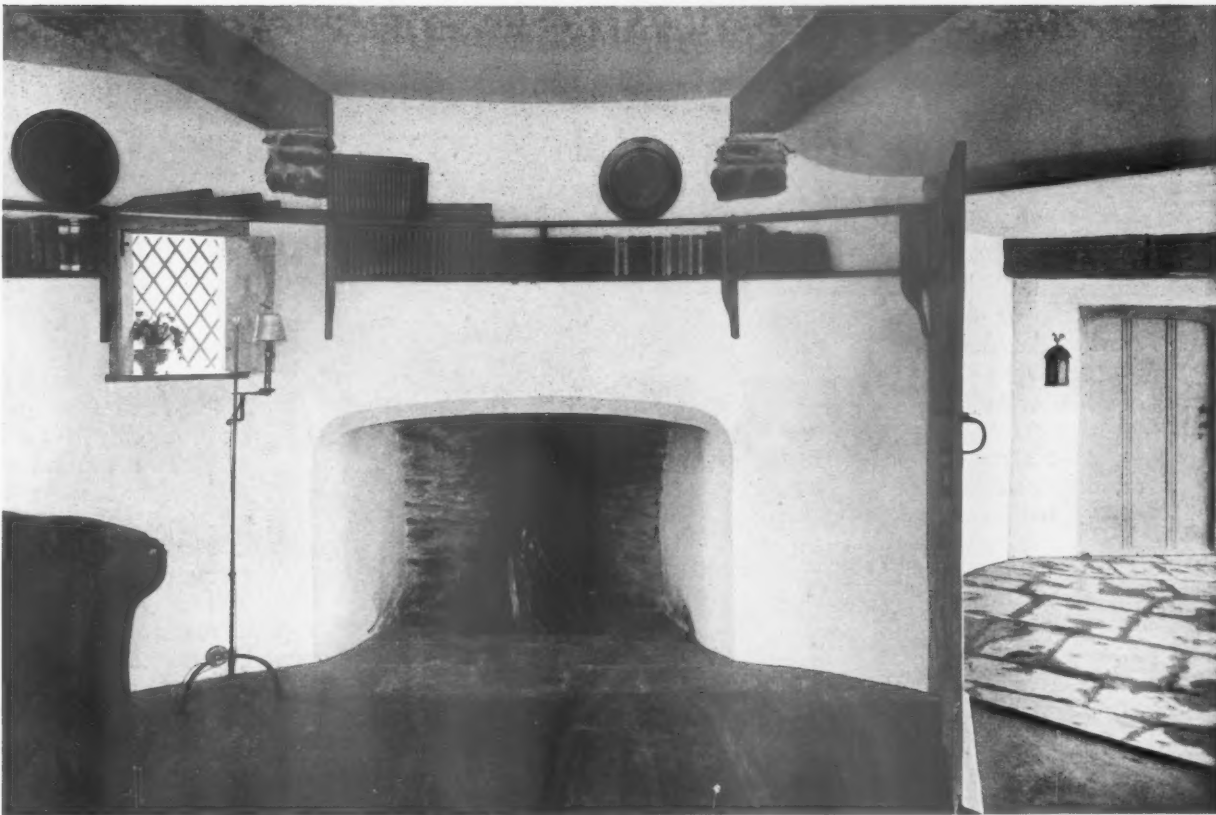
CROYDE, NORTH DEVON: THE SEAWARD SIDE.



FROM THE SITTING-ROOM DOOR.



WITHIN THE FORECOURT.



THE CIRCULAR SITTING-ROOM.



CROYDE, NORTH DEVON: THE SITTING-ROOM.

Domestic Ironwork.

II.—Andirons.

IN writing of the furniture of the hearth, the subject of andirons naturally succeeds firebacks, but this is not their chronological order. The fireback, devised to protect stone or brickwork, followed long after devices to raise and support burning brands of wood; indeed, primitive man must soon have learned by experience that wood burned more freely when raised so that air could pass under it. In Kent and Sussex, andirons are still known as brandirons, and this term is a very ancient one. The "New English Dictionary" gives reference to the word *andiron* as early as 1300, and to *brandiron* in 1381, but the medieval Latin word was *andina* or *andieria*, and the Anglo-Saxon *brandisern*, which also meant a gridiron. Early examples have been found in this country, of the late Celtic period, at Mount Bures, Essex; Hay Hill,



Photo: Property of the Corporation Museum, Colchester.

1. ANDIRONS FOUND AT MOUNT BURES.

Date: Probably before Roman occupation.

Cambridge; Welwyn, Herts; Stanford Bury, Bedfordshire; and Capel Garmen, Denbighshire. Fig. 1 is from a photograph of the pair of andirons found at Mount Bures, with six large amphoræ and other pottery, all showing Roman influence, but probably dating some time before Roman occupation. The terminals represent bulls' heads, with knobbed horns. Fig. 2 is from a wood model at the British Museum, of the Welwyn andiron, and, although the hogged mane suggests horses' heads, these also are believed to represent heads of bulls. It is obvious that fire furniture design made considerable development at a much earlier date than might be supposed.

In writing of firebacks mention was made of the medieval hearth, from the centre of the hall, from which smoke found its way into the open roof and out through a louvre or other



Photo by courtesy of the Director of the British Museum.

2. FROM A WOOD MODEL OF THE WELWYN ANDIRON AT THE BRITISH MUSEUM.



3. THE OPEN HEARTH IN THE GREAT HALL, AT PENSHURST PLACE.

openings. The hearth at Penshurst, Kent, is of this type, though reconstructed. The illustration, Fig. 3, shows logs piled up on each side of the horizontal bar of the andirons, which are of early character, though scarcely of the date of the hall, 1341, but the two arrow-heads should enable a herald definitely to settle this. This hearth is particularly interesting, for when one sees it in the centre of the great fourteenth-century hall an impression of the ways and domestic lives of our predecessors is experienced which could not elsewhere be obtained. Fig. 5 shows an open fireplace, with a seventeenth-century fireback and a pair of andirons, which are very early examples of their type, which is the shape made for such fireplaces. They are of the fifteenth century, probably about its third quarter. They are furnished with hooks in front to carry a spit. The iron bar laid across from one andiron to the other is called a *billet* in Sussex, and serves to prevent logs rolling out on the hearth. These are Sussex andirons. Fig. 4 is of the same period, and probably from the same foundry as Richard Lenard's fireback (Plate II, *THE ARCHITECTURAL REVIEW* Aug. 1925) in the article on firebacks. Figs. 6, 7, 8, and 9 show andirons

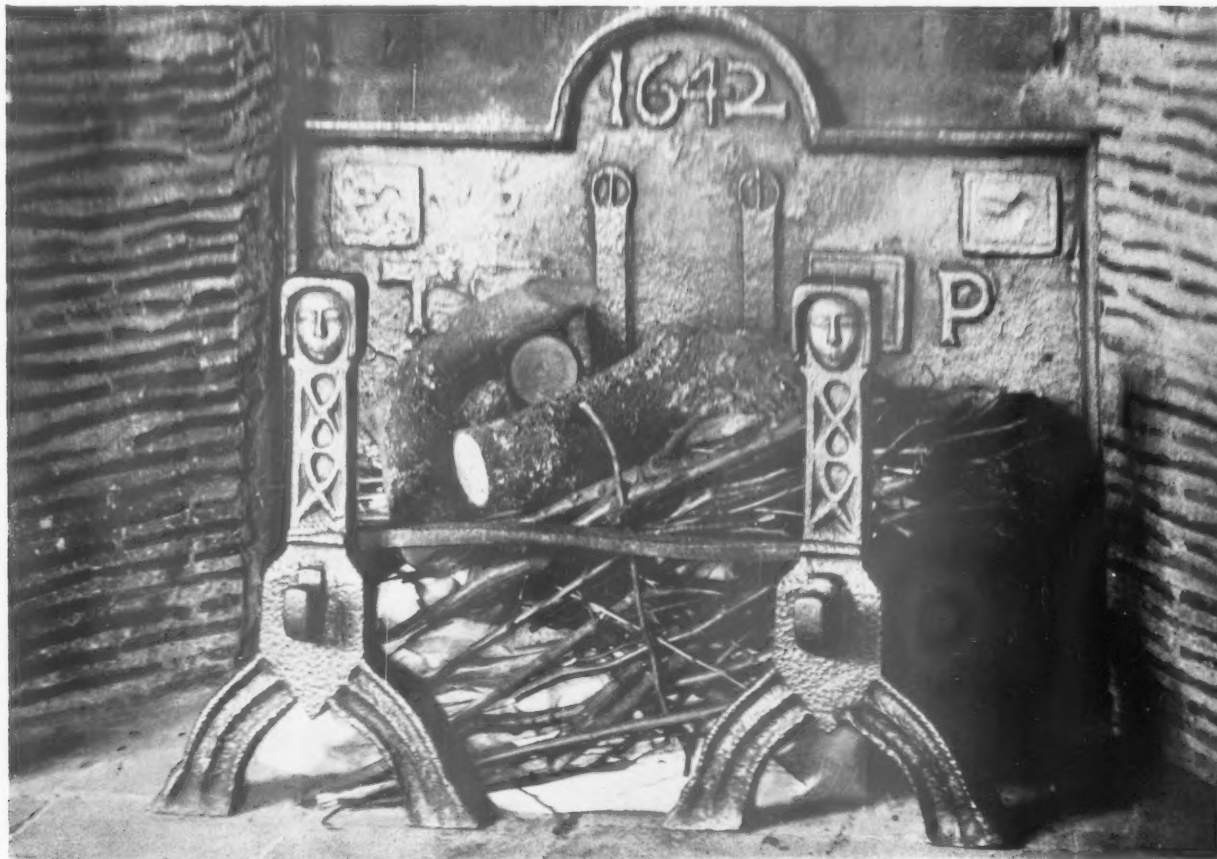


4. A COMPANION ANDIRON TO RICHARD LENARD'S FIREBACK.

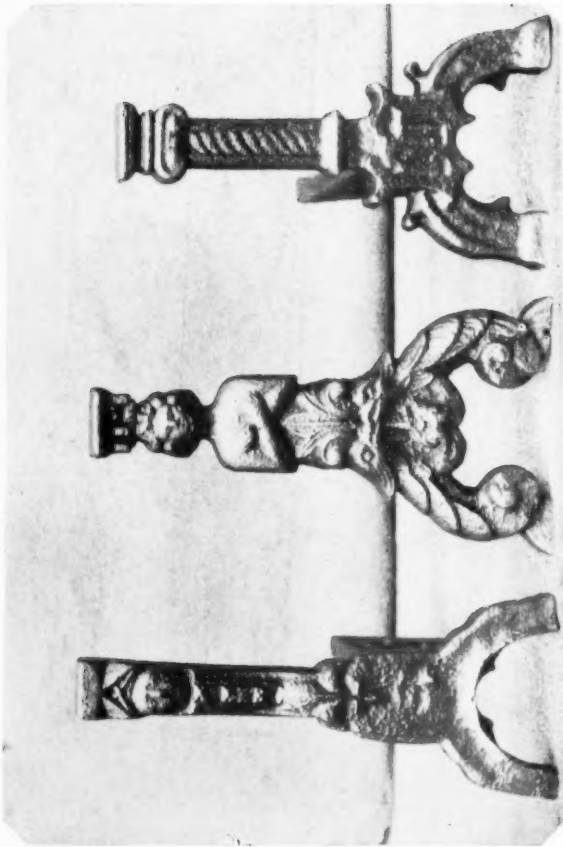
Date: Circa 1636.

of the sixteenth and seventeenth centuries, which exhibit considerable ingenuity of design and able adaptation of the orders to the purpose in view. Attention may especially be drawn to the cusped and scroll treatment of the feet. All these illustrations have been of cast-iron andirons, but those of wrought-iron are certainly not less interesting. Fig. 11 illustrates a pair of old wrought-iron dogs with cresset terminals and spit-hooks; the basket is modern. Fig. 10 shows a hearth with an uncommon eighteenth-century fireback and two pairs of wrought-iron andirons, the terminals of which are volutes. The small pair are known as "creepers" in Sussex, and serve to prevent brands rolling off the pile of ashes. Such a heap of ashes is an inseparable feature of the open hearth. Not only does it raise the logs and so facilitate access of air and escape of smoke, but it conserves heat in a very efficient manner; indeed, its heart will be found still glowing in the morning, though the brands may have been removed overnight. It is remarkable how much wood must be burned to accumulate even a moderate heap of ashes like that in the photograph.

NATHANIEL LLOYD.



5. AN OPEN FIREPLACE WITH A SEVENTEENTH-CENTURY FIREBACK AND PAIR OF ANDIRONS. *Date: 15th Cent.*



From the Wayte Collection.



From the Wayte Collection.



Photo by courtesy of J. E. Ray, Esq.



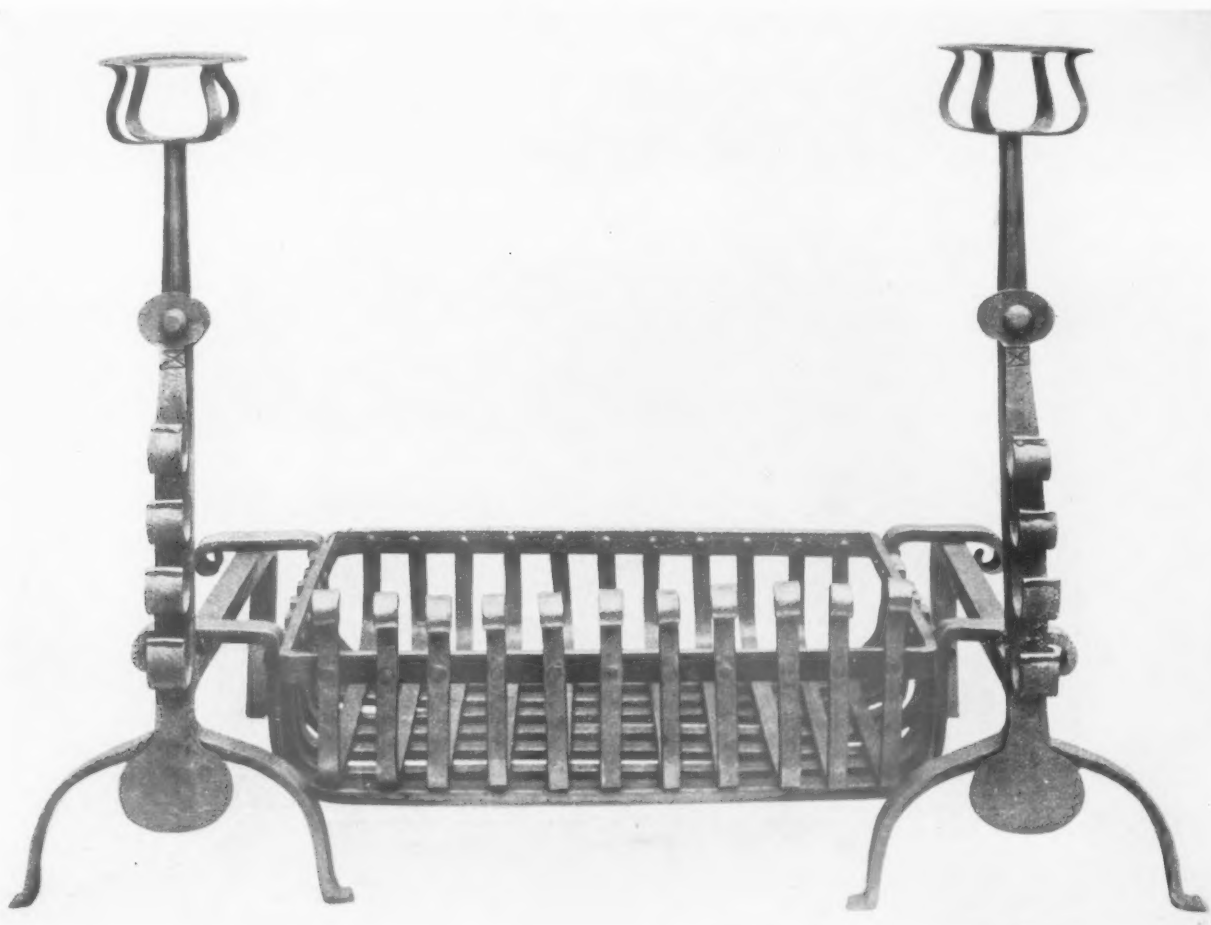
From the Wayte Collection.

6, 7, 8, 9. ANDIRONS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

Note the cusped and scroll treatment of the feet.



10. A FIREBACK, DATED 1762, AND LARGE WROUGHT-IRON ANDIRONS, WITH SMALL ONES CALLED *CREEPERS*.



11. A PAIR OF OLD WROUGHT-IRON DOGS (THE BASKET IS MODERN).

A Church for the Deaf and Dumb.

St. Saviour's Church, Acton: For the Royal Association in Aid of the Deaf and Dumb.

Designed by Edward Maufe.



THE WEST END.

This Church was built for the Deaf and Dumb in South-West London. It contains, besides the church itself and the adjoining Chaplain's house, an Institute on the ground floor, consisting of a large hall of cruciform plan with a stage, and rooms adjoining which can be used as offices, class-rooms or dressing-rooms. There is also a billiard room with top-lighted tables, communicating with the Institute and Chaplain's house, and a kitchen and servery. The buildings have been arranged on the site to allow for a tennis court and a small garden for the Chaplain.

ST. SAVIOUR'S CHURCH, ACTON.



Plate IV.

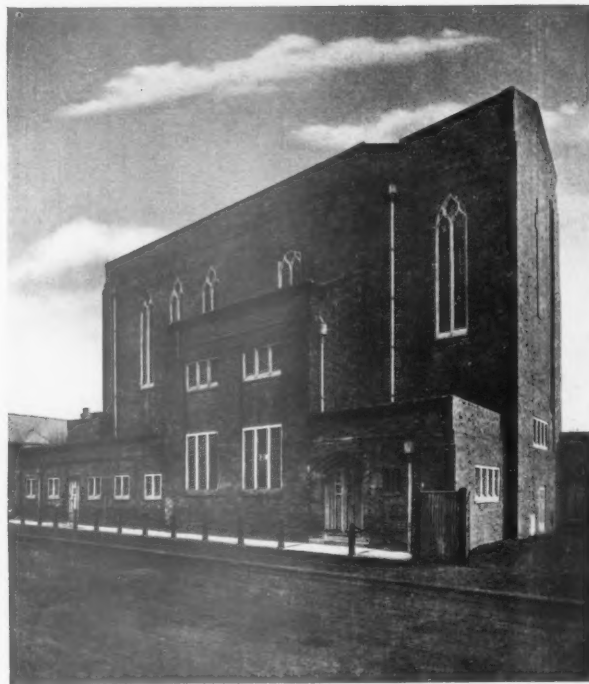
December 1925.

THE EAST END.

The Church is so placed that the East End, as a matter of fact, faces west. There is no East window and no direct light facing the congregation, but strong side-lighting on the altar and ministers; for the deaf and dumb can be appealed to only through their eyes which are specially sensitive so that the whole of the lighting and colour scheme has to be arranged to throw up in relief the actions of the minister. The outside staircase acts as a fire-escape from the church, and is so designed that it can be used as a pulpit for open-air meetings.



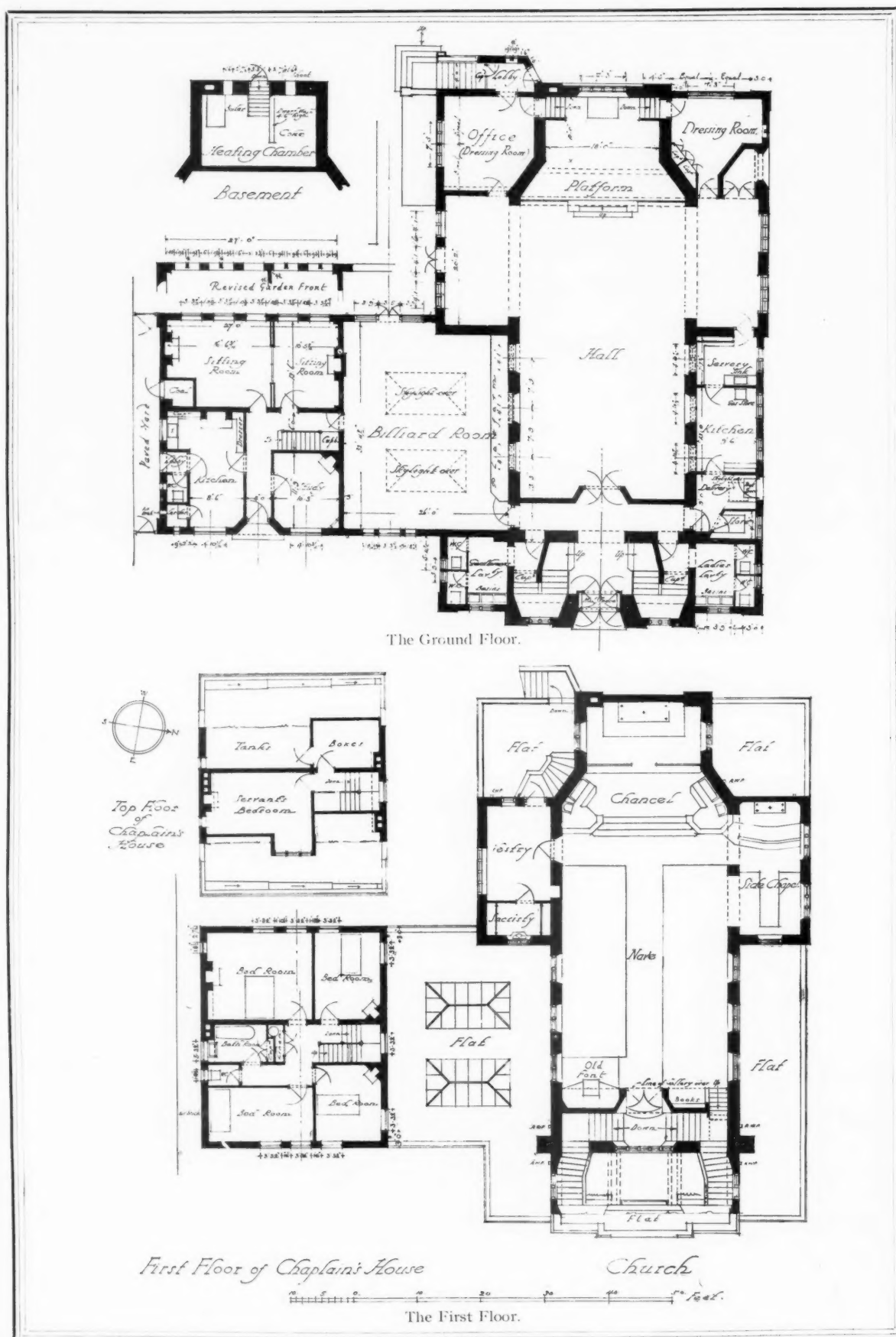
FROM THE SOUTH.



FROM THE NORTH.



THE EAST FRONT, AND WEST END OF THE CHURCH.
Facing Old Oak Road, the boundary road between Acton and Shepherd's Bush.

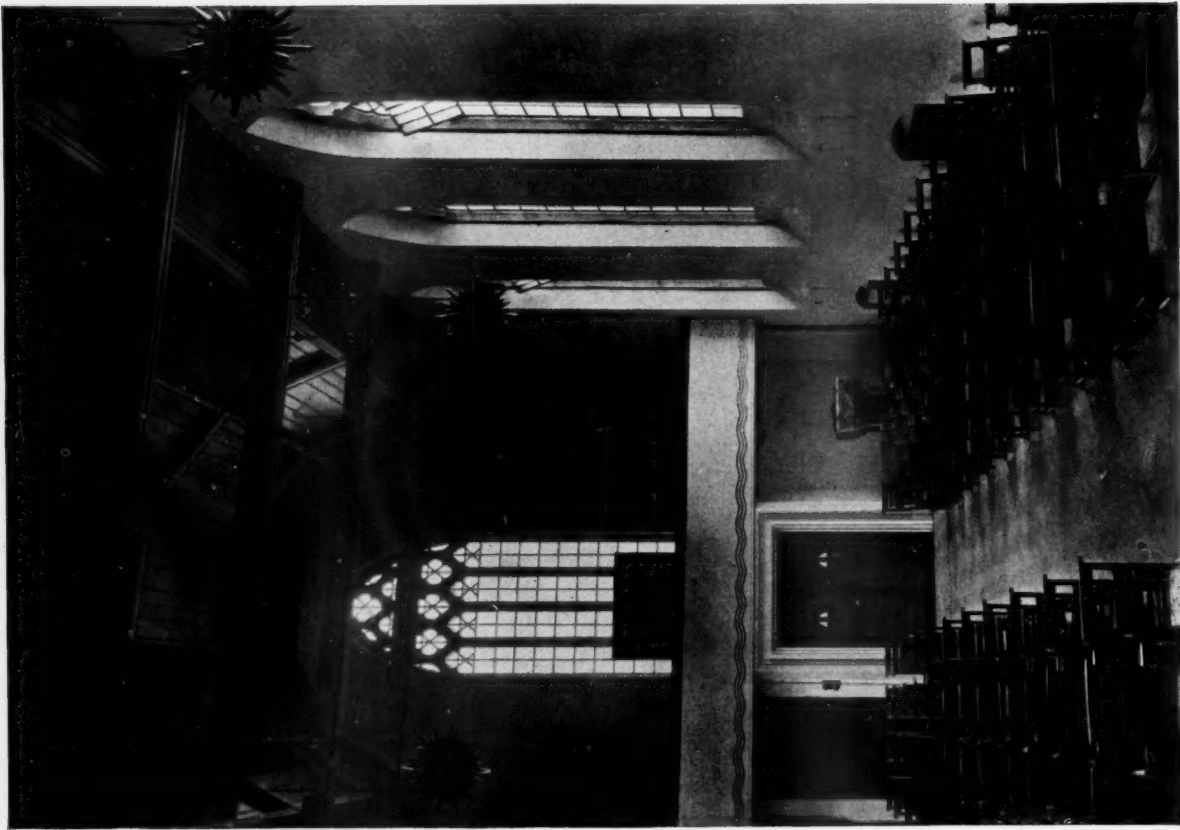


ST. SAVIOUR'S CHURCH, ACTON.



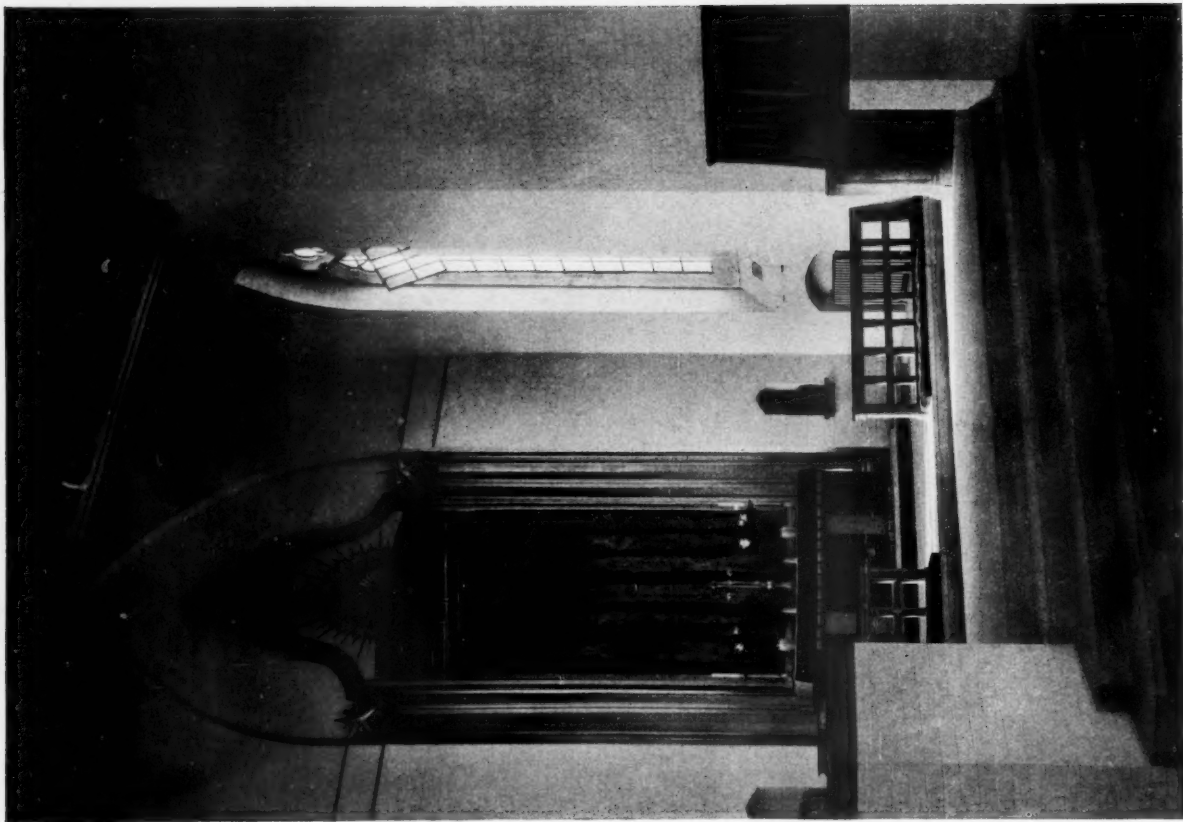
THE NAVE.

Since the church is designed for the deaf and dumb, there is no choir or organ. Ambones have taken the place of a single pulpit, so that a visiting preacher can speak from one and the officiating chaplain interpret in hand-sign language from the other. There is no direct light in the eyes of the congregation, but altar and ministers are lit up like actors by concentrated beams projected from hanging flood-lights. Their background has to be dark or very light in tone so that they may stand in relief; and the floor is arranged with a rake so that all may see without difficulty.



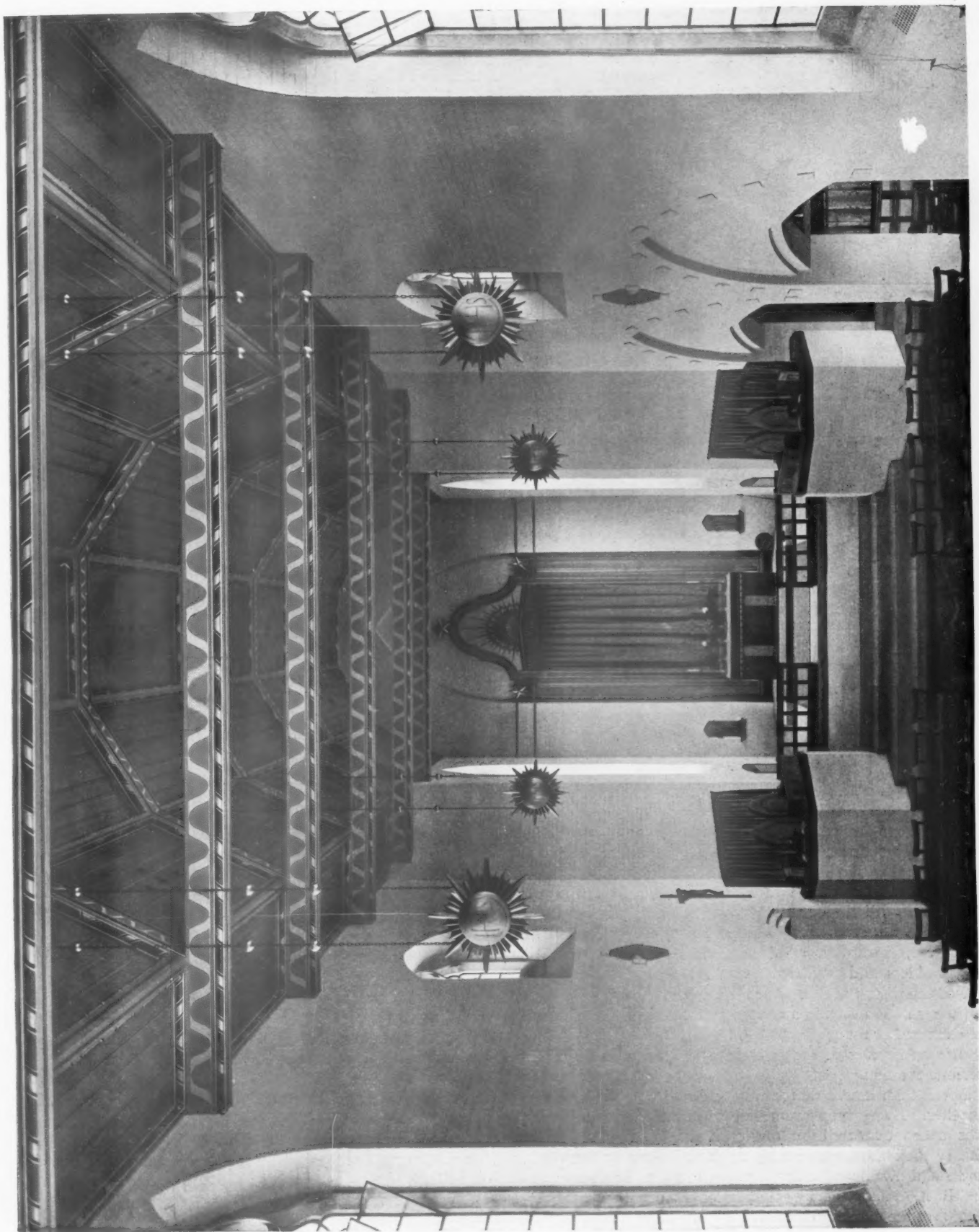
THE WEST END.

At the West end there is a gallery for cinema projections. Every advantage has to be taken of the faculty of sight, since by that alone the deaf and dumb receive their impressions.



THE ALTAR.

Though there is no East window, there is a strong side-light on the altar, which is highly emphasized, since symbolism forms a large part of the teaching of the deaf and dumb.



FROM THE GALLERY.

The Third Exhibition of the Architecture Club.



PROPOSED VILLAGE HALL, PERTHSHIRE.

Designed by A. B. Llewelyn Roberts.

IT is the day of quietism. Or perhaps the Executive Committee of the Architecture Club is composed of quietists, and has thrown out the efforts of reformers, radicals and discontented persons. Be this as it may, the impression left by the mass of work at this exhibition is one of steady work in predestinate grooves—in fact, not of buses but trams. Only here and there, as in Sir John Burnet's Adelaide House, Messrs. Easton & Robertson's pavilion in Paris, and Messrs. Westwood & Emberton's premises in Red Lion Square, does the spirit of adventure look in at the door.

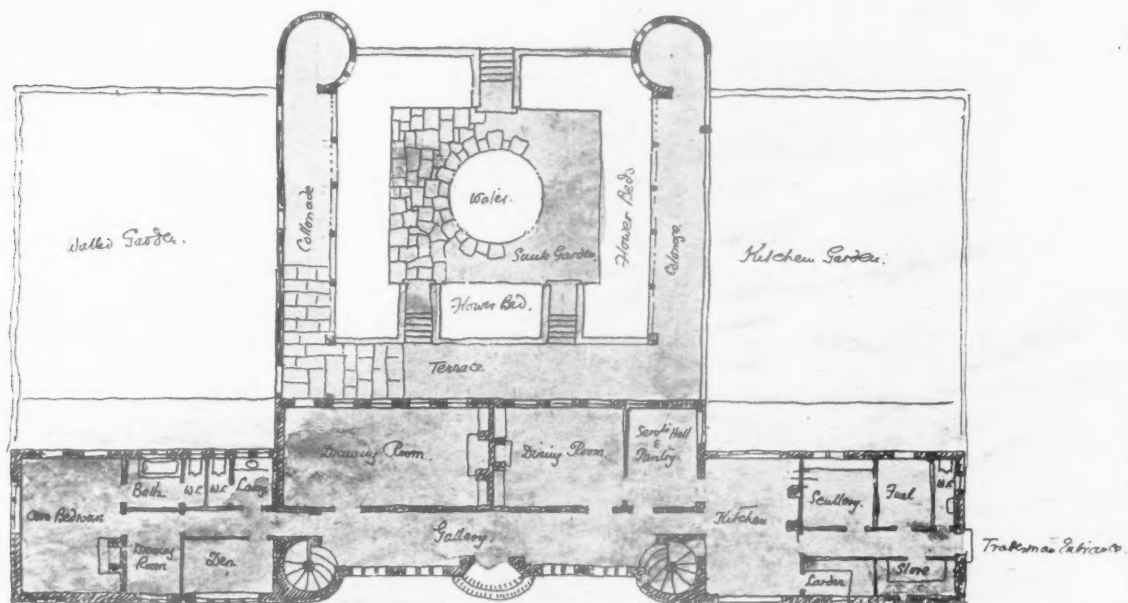
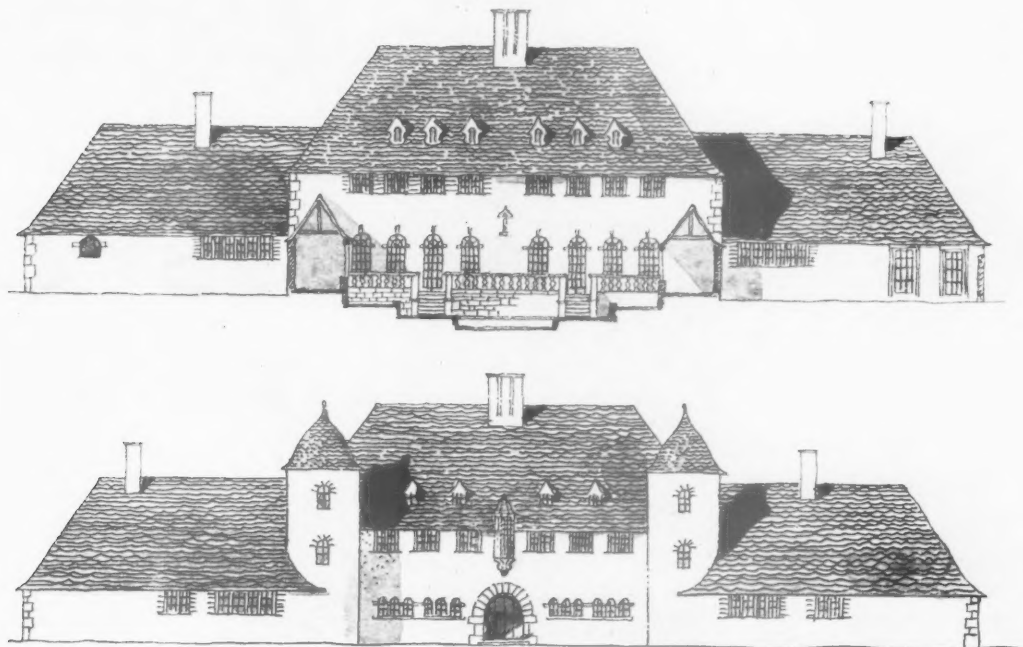
The greater part of this exhibition consists of houses. Where do we stand?

Our house-designers have settled down to perfecting certain types in accordance with the requirements of the day. Expenditure is cut down on all sides, convenience is more and more closely studied, there is a call for sunlight in the house. All this means concentration on plan, on compactness and economy. Passages are cut down to the minimum, pomp is eliminated, heating is centralized, householders and architects are working together all over the country for the same ends. It is no matter for surprise if the result is a certain monotony, and there is no reason to be ashamed of the fact or try to hush it up.

The later years of the last century were a period of experiment among past styles. No sooner was one style adopted than it was flung away and a fresh start made on another. Every man was a law to himself, and the result was chaos tempered by masterpieces. The masterpieces chiefly took the form of large town and country mansions, and small dwellings hardly came within the province of the architect, unless they were gate-lodges or other appurtenances of the mansions aforesaid. They were left to builders, who dwelt content in little houses of extreme discomfort, ill-planned, ill-ventilated, ill-warmed, ill-equipped. Being without imagination or education to conceive anything better, and, moreover, being backed by public authorities

and building owners of like passions with themselves, they covered the land with replicas of their own snail-shells. The blame is not upon them, but upon the community which allowed, and indeed expected, tasks of such complexity to be left in ignorant hands. The worms who were forced to occupy these snail-shells have turned at last. Economic pressure has turned the light on from two directions, partly because, people of education have been driven into smaller and smaller quarters, and they have insisted that such quarters shall at least be decently equipped for occupancy, partly because, the supply of mansions to build having dwindled alarmingly, domestic architects have been forced to turn their attention to jobs which in palmier days were beneath their notice. Thus for some years past, and especially since the war, a fair proportion of the national intelligence has been brought to bear on this subject, and the present exhibition is an interim report of progress.

The monotony which we have observed arises from, and is a proof of, the combined effort of a number of architects working toward the same end. The danger of exhibitions, as painters know, is a tendency towards sensationalism, towards the production of work which tells on exhibition walls, regardless of its effect in its permanent surroundings. In the case of pictures this is of less moment, but in that of buildings it is a real danger, for in this country they are expected to last, say, ninety-nine years, and a century is all too short for the hand of time to dull the blatancy of a really blatant building. Most of these houses have an air of being designed to nestle into rather than stick out amongst their surroundings. The teachings of the town-planners have fallen on willing soil, and fashion, maybe, has helped to the same end. The reticent design of the post-Waterloo period, which arose from economic conditions similar to our own, makes a strong appeal to the present generation, traces of which may be seen all over the exhibition. But much water has passed under the bridges in a hundred years, and there is little direct copying of the Regency manners. The effect of Morris's teaching



Ground Floor Plan.
Bedrooms in Centre Part of Building.

Scale $\frac{1}{16}'' = 1 \text{ foot}$

Falconer, Baker & Campbell,
Architects,
27 St. John's Square W.

PRELIMINARY SKETCH FOR A COUNTRY HOUSE.

By Falconer, Baker and Campbell.



HOUSE IN ARGYLLSHIRE.



HOUSE IN ARGYLLSHIRE: THE ENTRANCE FRONT.

Designed by Oliver Hill.

and of the Arts and Crafts movement is clearly marked even among the younger architects, who are apt to consider that it has passed away. It is seen in the emphasis on texture and the distinctive use of materials. In 1825, white stucco walls and black slate roofs were almost universal, and an old architect, whose practice reached back beyond the middle of the nineteenth century, told me that one of his early clients remarked with surprise: "But I thought a gentleman's house was always stucco"; whereas in 1925 one notes a great freedom in the choice of materials, especially local materials, and an easy skill in the handling of them. Roofs are of tiles, plain, pan, Italian, and other, slates, stone, or thatch; walls of nearly everything that has been used for walls since the days of Balbus and Caius.

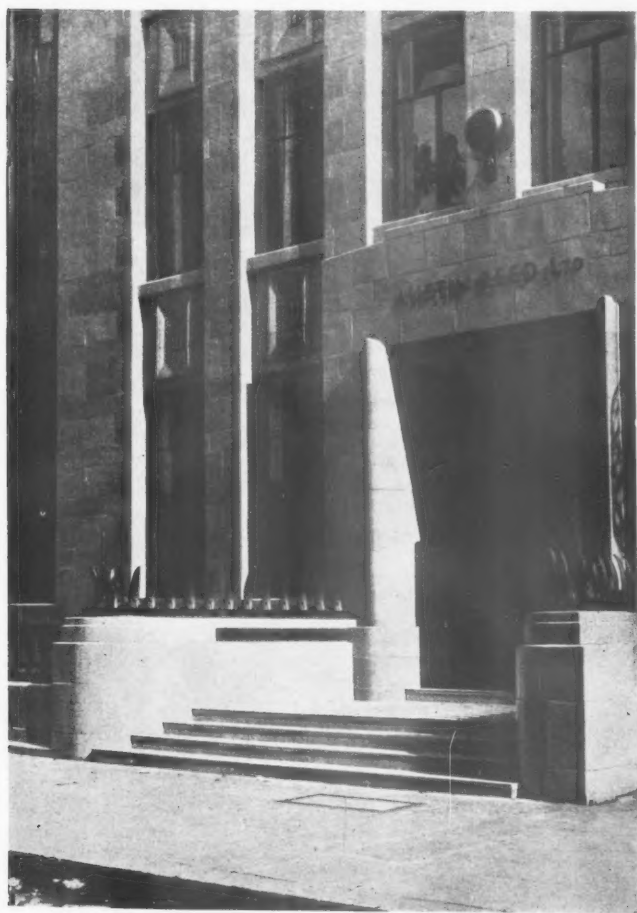
An interesting example of the fitting of design to situation is seen in Mr. Oliver Hill's house in Argyllshire. From the large photographs one would judge this interesting design to be only too full of interest, with too many features, restless changes of plane, no broad surfaces for the eye to rest on, a want of homelike simplicity. But turn to the general view, and note how unobtrusively the building fits into the landscape. The scenery of Argyllshire, vast though its scale may be, is a mass of intricate detail, and the smooth serene modelling which harmonizes with the plains or the downs of southern England would seem harsh, bald and staring in the rugged setting of the Scottish mountains.

The section of the exhibition which is given up to architects' preliminary sketches is at present in an experimental



NEW CHURCH, AMPLEFORTH ABBEY, YORKS:
THE WEST END.

Designed by Sir Giles Gilbert Scott, R.A.



SUMMIT HOUSE, RED LION SQUARE.

Designed by P. F. Westwood and J. Emberton.

VOL. LVIII—3

stage. It promises well, and may easily be made more interesting in future years, especially if architects are allowed more freedom in defining what preliminary sketches are. The invitation suggested that drawings to scale were not called for, but probably most architects work to scale from the very first, from experience of the waste of time in making designs which take no account of dimensions. Proportion and scale are the life-blood of design, and without dimensions they are unattainable.

Mr. Corbett's special exhibit, "The Restoration of Solomon's Temple and Citadel," is a fascinating piece of imagination and learning. To work to the specification of the Books of the Kings and Chronicles is a privilege which falls to the lot of few architects, and Mr. Corbett is to be congratulated on the enjoyment which his months of labour have evidently given him. It is an open question whether the realization of his dreams, in three dimensions and to the scale of 1:1, will prove as stimulating to the imagination as these superb sketches, especially when his courts are filled with troops of earnest sightseers in place of the hilarious junketings with which he has peopled the less hallowed regions of the Temple area.

Of the models there is little to be said. They bear witness to the perennial fascination of the doll's house; they are great fun to make and great fun to look at, but of all methods of illustrating architecture they are the hardest to make intelligent use of, and therefore the most misleading. They are always looked at from an impossible point of view unless guarded by elaborate devices like Mr. Curtis Green's insurance office, but we all enjoy them, and like many other reprehensible tastes they will continue to be indulged.

H. M. FLETCHER.

A Master-Craftsman of Venice.



A DETAIL.

WHEN I visited Umberto Bellotto last summer in his Venetian home not far from the sea-front of Riva dei Schiavoni, the thought came into my mind which I have tried to express in the title of this note. It was like finding oneself suddenly transplanted into the "bottega" of some Renaissance master of his craft, whether in colour, marble, bronze, or—as here—finely designed work in ceramics and beaten iron: an atmosphere of busy creative work, and, on every side, its results in beautiful decorative creations. "Ferro-battuto," beaten iron-work used for internal or external decoration, is one of the older crafts which is being revived with success in modern Italy; and the work of the Roman "artista del ferro," Isnaldo Petrassi, who is exhibiting in this year's "Biennale" at Rome, and in the Monza Exhibition of Decorative Arts, is to be noticed in this connection, but no other worker in this material—so splendidly severe in its beauty of line—whether in Italy or, indeed, in the world, can take the same place in fine craftsmanship as Umberto Bellotto.

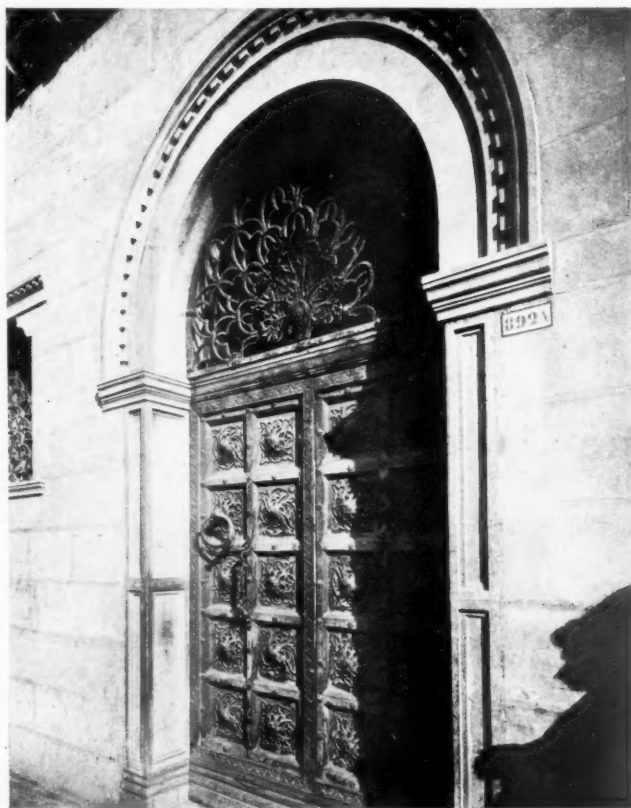
Self-taught to a great extent, though he had worked as a lad in his father's smithy, he has won his own place—and held it—he has himself realized his dream of raising this craft of "ferro-battuto," which in the material conditions of the past century had become vulgarized, neglected, to become again what it once had been, a direct expression of the artist's consciousness. His art has now found recognition throughout the world, in Italy herself, in the palaces of Egypt, and the scarcely less palatial homes of rich Americans; in 1910 he was placed in control of the special school of beaten-iron in the Paduan Technical School of Industries. When I was in Venice last summer he had just received the commission to re-arrange the supports for the electric lighting of the streets; and passing one evening beneath the Clock Tower into the narrow busy Merceria I saw

his new achievement, just set in its place, a thing shapely, aerial, but strong as iron itself, and as completely in harmony with the traditions of Venice as Cesare Laurenti's Fish-Market, facing the canal, with its line of medieval and Renaissance palaces.

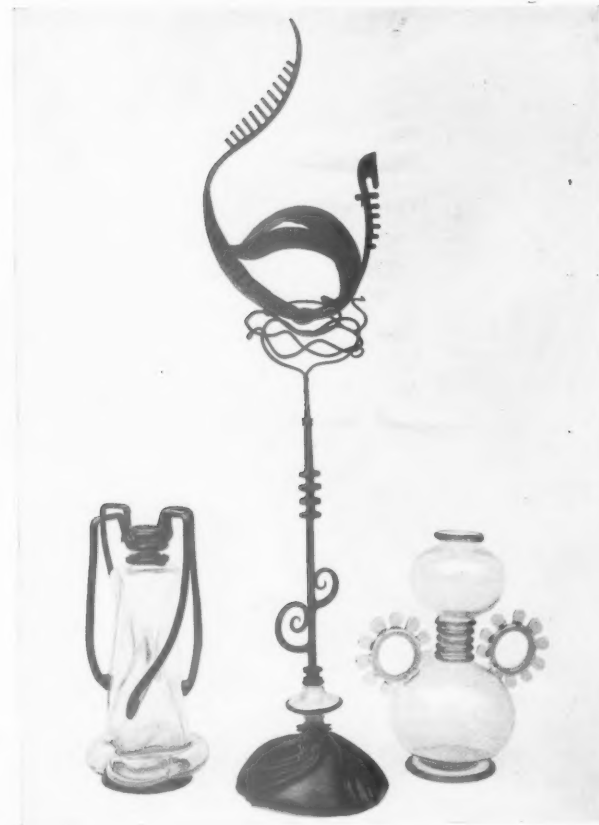
Bellotto loves to combine iron with coloured glass, the most fragile and the strongest of materials welded together into forms of astonishing beauty; one of which I reproduce among my illustrations. Wonderfully adaptable, this treatment finds expression in vases, plates, screens of Veneto-Byzantine design; but elsewhere—in the "coppa di ferro," showing a galley with its oars, which appeared in the last Venice "Biennial"; in the archaic forms of the lamp in beaten-iron, in the fine doors in beaten-iron, often combined with the wood, of his own house and studio, the artist rings the changes on this stronger material.

When I left the studio I went with the artist into the smithy below, where at half a dozen anvils the smiths were at work; and under my eyes a rose grew out of the molten metal at white-heat, the exquisite petals and delicate leaves formed for me by the master's hand as I stood watching his work, and saw the metal, as plastic as clay, take living and lasting shape beneath his hand.

A. SELWYN BRINTON.



A GRILLE BY UMBERTO BELLOTTO.



BEATEN IRONWORK, COLOURED GLASS, AND CERAMICS.

By Umberto Bellotto.

The War Memorial Hospital

For Carshalton, Beddington, and Wallington.

F. G. Troup and Vincent Hooper, Associated Architects.



THE ENTRANCE.

The hospital is built on the top of the hill overlooking Carshalton and London. Practically the whole of the patients' part faces the south, while the administrative portion and the operating-room are placed on the north. The hospital is built in the traditional manner, with 11-in. and 16-in. hollow walls, and timber and tile roof, except for the flat roofs over the wards, which are of reinforced concrete, covered with asphalt, and with false ceilings and ventilation spaces.



THE FRONT.



GROUND-FLOOR PLAN.



FIRST-FLOOR PLAN.



THE ENTRANCE TO THE HOSPITAL.



THE OPERATING ROOM.



THE HALL.



THE STAIRCASE.



A WOMEN'S WARD.

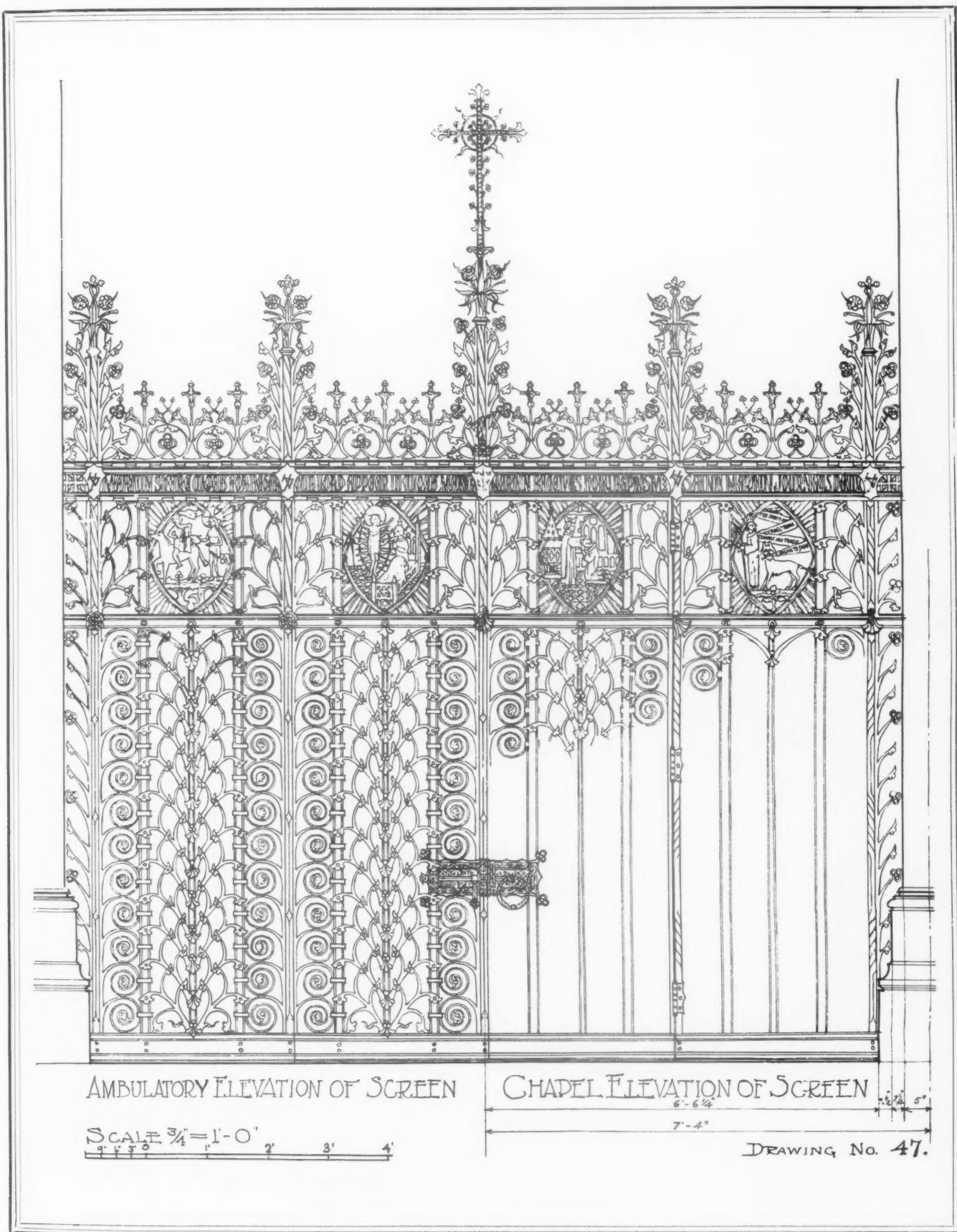
Modern Details.

The Screen in the Chapel of St. Martin of Tours, New York Cathedral.

Designed by Cram and Ferguson.



THE SCREEN.



THE SCREEN IN THE CHAPEL OF ST. MARTIN OF TOURS, NEW YORK CATHEDRAL.

Designed by Cram and Ferguson.

Selected Examples of Architecture.

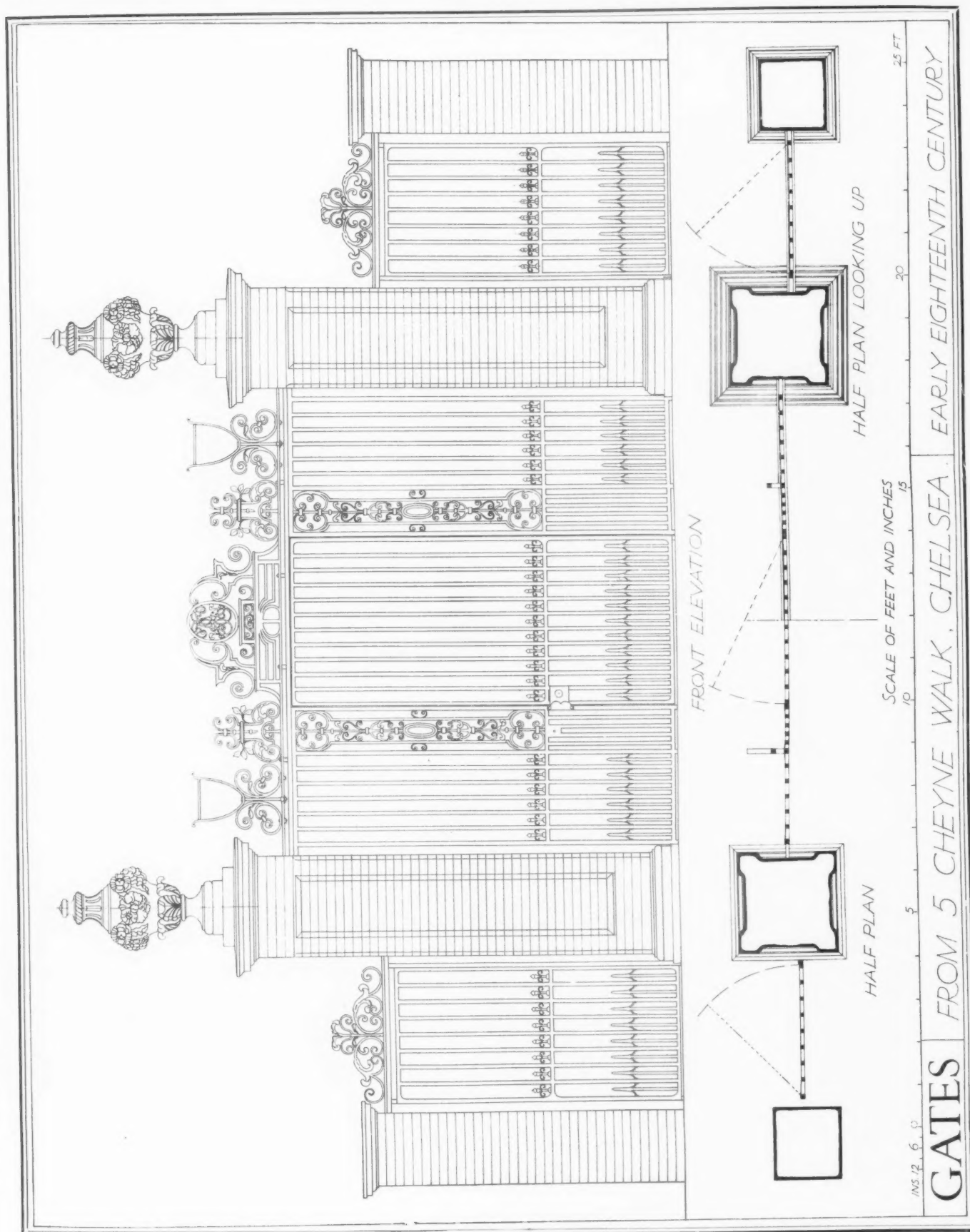
IN CONTINUATION OF "THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Gates, No. 5 Cheyne Walk, Chelsea, London.

MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.



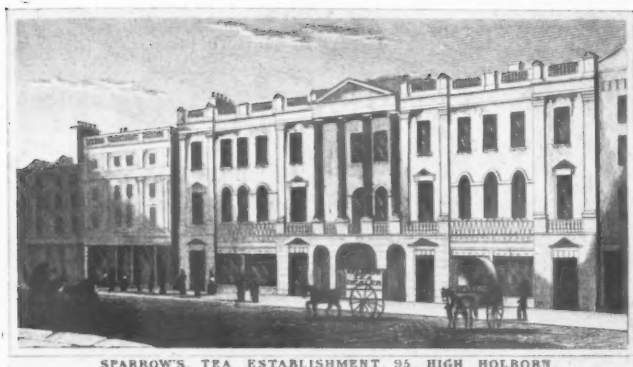
THE GATES.



THE GATES OF 5 CHEYNE WALK, CHELSEA.
Measured and drawn by Christopher J. Woodbridge.

Tallis's *London Street Views.*

XXIII—High Holborn.



SPARROW'S, TEA ESTABLISHMENT, 95, HIGH HOLBORN.

95 HIGH HOLBORN.

THE present section of these elevations begins at No. 153 High Holborn, and proceeds east to No. 100, on the north side of the thoroughfare; and from No. 185 to No. 242 on the south. Starting, therefore, at No. 153, we come, after passing ten houses which do not call for any special notice, to Lyon Street, a by-way about which no one seems to have discovered any history, and which probably took its name from some tavern within it, unless, as is probable, a previous ground landlord was so named. Nor need the next block of buildings detain us, except that I may point out that a now wholly forgotten bookseller, Node, had his shop at No. 141, as Tallis indicates clearly enough. In earlier days when Bloomsbury Market, originally established in 1662, and reopened by the Duke of Bedford in 1730, was in existence (it was swept away in 1847 when New Oxford Street was formed), Bloomsbury Court, between Nos. 136 and 135, was a direct way to it from the main street. Beyond this the houses have a more or less uniform appearance, although the shopfronts present some interesting features, especially that of No. 132, then the King's Arms Tavern, kept by one Fosdrek; that of No. 130, Whight's Biscuit shop; and the curious entrance to No. 129, occupied then by Gee, a wine merchant; while Bazzoni's wax-doll warehouse recalls a form of industry once not uncommon, but now seldom to be met with.

The view of Southampton Street shows that thoroughfare as being then cut off from the north by what appears to be a barricade of palings, but is really the railings of Bloomsbury Square, one of the "quadrates" that date from Caroline times. In those days the splendid Southampton, afterwards Bedford House occupied the north side of the square, and Colley Cibber in his "Apology," tells us that he was born "on November 6, 1671, in Southampton Street, facing Southampton House."

In High Holborn, beyond this point, the houses are of higher, and in some cases of more modern, elevation, although several indicate a descent from an earlier period, notably No. 100, in Tallis's day occupied as a livery stable, with, however, as we can see, a very interesting and effective façade. But, in looking at this, we have passed King Street, which is now Southampton Row, where Bampfylde, the poet, once lived in destitution; and where Dr. Dodd once kept a school, after the thoroughfare had become known by its present name.

Yet I cannot but think that the most interesting of the by-streets on this north side of High Holborn is Kingsgate Street,

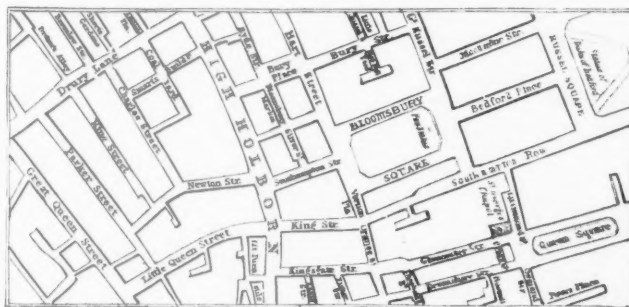
which was so named because of a gate that once existed at the end of it. This, with its continuation, King's Road, known to us now as Theobald's Road, because it led to the royal palace of that name, was the first stage, as it were, of James I's progresses to his favourite country house, just as later it was to be of Charles II on his way to Newmarket. But Kingsgate Street has a more immortal memory (although the known gravity of topographers has rather slurred the fact), for here lived Sarah Gamp! Her room was over Poll Sweedlepipe's, the barber's shop, "next door but one to the celebrated mutton pie shop." The School of Arts and Crafts has had the audacity to obliterate this famous spot where Sairey took her glass when "so disposed," and had her tremendous quarrel with Betsy Prig. If one could only identify the residence of that equally famous lady and, above all, of Mrs. Harris!

Reversing Tallis's views, and beginning at No. 242, opposite No. 100, we are at the point where the pavement now widens, and the little by-way leads by devious ways into "The Fields." Farther west, between Nos. 234 (the numbers are curious here) and No. 231, is what was then called New, but is now Little, Turnstile, which, with Great Turnstile, took its name from the Turning Styles that once stood at the southern extremities of these passages in Lincoln's Inn Fields.

Passing the large premises, known as Albion House, and occupied as Hewitt's Warehouse, we come to Little Queen Street, where Lamb's parents lived, and where the tragedy took place that coloured all his after-life. Another tragedy is connected with the little thoroughfare, for down it William, Lord Russell was led to execution in Lincoln's Inn Fields, on 21 July 1683.

Between Nos. 206 and 207 is Newton Street, and then a long row of houses of varying elevations, among which I would point out No. 199, with its pilastered front, and the Green Dragon Yard running beneath it, as well as No. 200, next door, because it was then occupied by one bearing the well-known name of Cubitt, "carpenter and builder." No. 188 has, too, a curious frontage, probably a relic of a much earlier day, and in Tallis's time the shop of one Bowles, a stationer. By the way, the little iron gateway between Nos. 190 and 191 is numbered 190½, and was then the entrance to the premises of a certain Fendon, who describes himself in an all-embracing way as a "smith in general." There is little, if anything, to-day remaining of the buildings shown by Tallis in this section, and a comparison of this elevation with existing structures will be productive of interesting reflections.

E. BERESFORD CHANCELLOR.



HIGH HOLBORN.

Exhibitions.

THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS, AND GRAVERS.—It was good to see the International functioning again; though this particular exhibition of the series is not very red, it is red enough to give the average person sufficient difficulty in assimilating.

To many of us a great number of the pictures are familiar, for we have seen them at the Luxembourg Museum and other places; but for those who never visit the Continent and are out of touch with continental art, there is much shown here which they ought to see.

Some of the works, which look quite modern in Burlington House, were painted between twenty and thirty years ago; for instance, that charming little head of a girl reading, by Renoir, and Monet's landscape, "Les Régates à Argenteuil." On the other hand some of the French work has dated very much: the paintings of Aman Jean, Besnard, and Blanche, look very old-fashioned. Degas seems to have become almost an Old Master.

The exhibits from Hungary (the places occupied by works from various countries were not very well defined, and it was rather annoying to find that sometimes they were not even numbered) were interesting and new to us.

The paintings by Mr. Perlmutter Izák were very individual: his little picture "Town of Besztercebánya," dashingly painted in a very light key, and his "Two Ages," are full of light and colour; this may also be said of his still-life group.

Mr. Rudnay Gyula's "Peasant Carts," in its dramatic centralizing of the light, shows his power to hold within the frame the elements he has selected for picture-making.

The large selection which is shown of the works of Mr. A. Jacovleff gives a good idea of the very extensive scope of his talents. He has a fine feeling for form, and the searching way in which he pursues the outlines of the subjects he draws is masterly in its sureness. He, wisely enough, takes liberties with the size of things, sometimes making heads about twice the size we are accustomed to think them. In this way he is able to dwell in a large manner upon points of character which might otherwise escape notice. Mr. Epstein does something of the same thing in his modelling. Mr. Jacovleff's studies of Chinese boys are full of character, and his oil painting "Nude" is carried out relentlessly to a definite conclusion. We are glad to have become acquainted with this artist's work.

The nude ("Girl Resting") by Mr. Oldřich Koniček is a very sound piece of painting: solidly constructed, with an appreciation of the medium of oil-paint, it is, in a way, like Manet's painting of a similar subject in the Louvre.

Among the Dutch painters, Mr. Jan Sluyters, with his "Amsterdam by Moonlight," is outstanding. The impression of glaring lights, vulgar sky-signs and tawdry cinemas, which are now a feature of most towns, is, in this picture, most vividly depicted.

It was interesting to see the work of Mr. Ferdinand Hodler, of whom we have heard so much from time to time, but whose work we have had but little opportunity of seeing. He is very objective in his outlook; his works are almost poster-like in their appeal. The large "Le Guerrier Blessé," symbolical of war and its horrors, depicts a very large figure, denoting brutal physical strength: a sort of senseless physical energy, with no argument but the sword. The large portrait of a woman sitting down is almost sculptural in its rounded construction and definitely observed contours. The portrait of Mr. Gunzburger is extremely realistic in treatment.

Among the German painters, Erich Heckel (who, according to the catalogue, is one of the leaders of the expressionistic school), whose "Canal in Berlin" reminds one of Vlaminck, is perhaps the most interesting.

Marcel Jefferys, who spent some years in England, and is a Belgian, sends a charming little flower-piece, very pure in colour, and carefully arranged.

Among the modern Frenchmen the work of Mr. Alexandre Blanchat and Mr. Paul Mathieu are interesting; the latter's landscape is clean in colour and firmly executed, and looks something like a modified van Gogh.

The Italian painter, Mr. Giovanni Giacometti, has sent a

somewhat fiery portrait of himself; and Mr. Alfred Henri Pellegrini exhibits some thoughtful work.

Nothing special can be said about the British exhibitors; they are the same painters whose works can be seen any time in London exhibitions. The placing of works by British artists alongside those of foreign, enabled us to readily compare their aims. Generally speaking, the British artist still believes strongly that representation is the chief use of art; and sometimes his only aim seems to be to show how cleverly he can handle paint to this end; whereas in the work of a great many artists from abroad we are conscious of an artistic aim quite apart from representation or mere concern over surface quality.

This is one of the most interesting exhibitions which have taken place in London for a long time. One or two suggestions can be made with a view to future improvement: that the works might have been more coherently hung; that schools whose aims are sympathetic to each other should have been put together, and that an index of the artists' names should have been provided in the catalogue.

THE GOUPIL GALLERY SALON.—This exhibition, too, is more or less international in character. A certain amount of French work can be seen here: of these I liked the work of Mr. Maurice Asselin and Mr. Paul Signac best. These two artists show vital drawings decorated with colour: drawings which retain all the freshness and vitality of first impressions.

Messrs. Henri Lebasque, Henri Martin, Maurice Denis, and Vlaminck, are among the other French exhibitors.

Mr. William Nicholson is now much more concerned with colour than he used to be, though he still matches his tones scrupulously.

The small paintings by the late Mr. J. D. Innes remind one how very strongly his method of painting has influenced the formation of the style of certain Chelsea artists.

A little work by Mr. M. K. Rowles of bathing tents and figures on a beach, has quite a Condor-like charm.

Among the sculpture is work by Mr. Eric Gill, in which we are inclined to think the primitive stunt has been carried rather too far; besides being out of keeping in so highly sophisticated productions.

Mr. Maurice Lambert is a sculptor of considerable promise; his heads are rather lumpy and lacking in any keen sense of character, but his "Acrobats" is quite an achievement in its balanced composition.

Mr. Powys Evans's drawings of various men of letters were amongst the most interesting things in the black and white section.

THE REDFERN GALLERY.—A small exhibition of drawings shown at this gallery was of unusual interest.

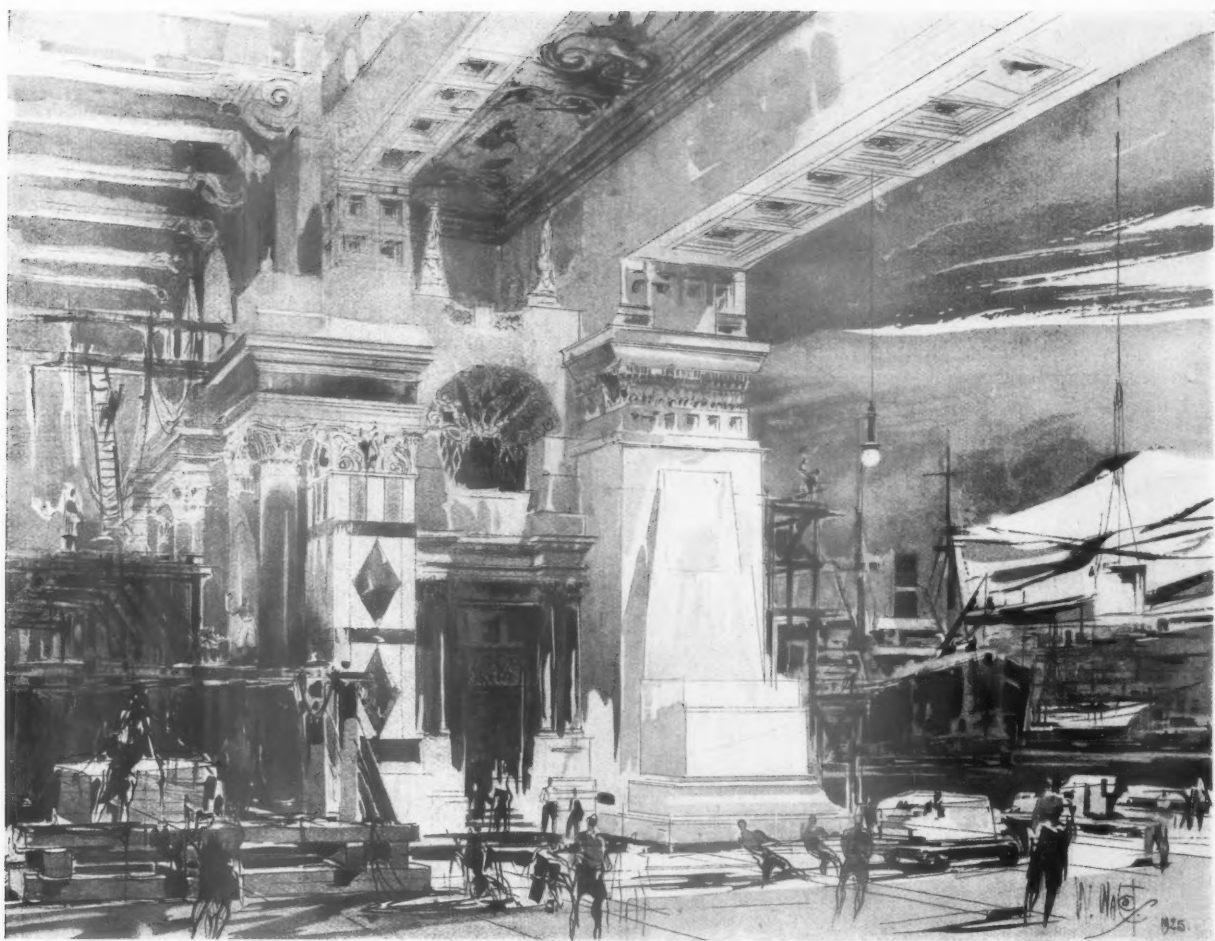
Various drawings of animals by Mr. G. S. Brien were spontaneous in treatment. The two of lions (44, 45) were among his best. Sometimes this artist's line is a little too facile: he should beware of becoming too automatic in his method.

Some drawings were also shown by Mr. Pavel Tchelitchew, very simple and unpretentious in style, but giving the essence of a scene in a very complete way. These drawings are done under the stimulus of direct observation, and I am glad to point them out as examples of the method often advocated in these columns, as distinct from mere mechanical perfection so prevalent at the present time, and which I have often had occasion to deplore.

The works of Mr. Bissill I did not care for so much. Some of his ballet drawings are not bad in their way, though some of them are far too Russian balletish, which one appreciates in those to whom it is native, but *anglicized* is very boring: I had hoped this vogue was over. This artist's water-colour landscapes are breezy but rather uncontrolled. Somehow he does not seem to have the knowledge for the freedom he has allowed himself; this freedom does not seem to have been earned, nor is it of the kind found in primitive art. Mr. Bissill must go farther if he is to be convincing; at present his work appeared to me to be superficial.

RAYMOND MCINTYRE.

THE ARCHITECTURAL REVIEW.



*Marble Quarries, Transport,
Craftsmanship and Architecture.*

*From an original
watercolour by W. Walcot.*

J. WHITEHEAD & SONS, L^{TD}.

Marble Experts,

64 Kennington Oval, London, S.E.11.

Recent Books.

The History of Sailing Ships.

Sailing Ships at a Glance: A Pictorial Record of the Evolution of the Sailing Ship from the Earliest Times until To-day. By E. W. HOBBS, A.I.N.A. With an Introduction by L. G. CARR LAUGHTON. London: The Architectural Press. Price 6s. net.

Mr. Edward W. Hobbs's book, "Sailing Ships at a Glance," is a reminder of the constant interest which building in wood has for the Nordic peoples. It does not matter whether it is ships, houses, or sheds; wood is a material which we understand. Pirates and vikings, we have never become really civilized in the sense of being citizens or town-dwellers. We do not like towns. The Mediterranean men amongst us survive in the slums, but the long-headed, fair-haired, blue-eyed Nords, sail away and are lost.

The veriest cockney clerk, transported to the most awful seaside resort, will be quite happy if it includes a quayside with a few fishing luggers and coasting brigs. He may not know his ropes, but the sight of a boat, the smell of tar, will be like a pill administered to his soul. Tremendous things happen to him, and the memories of ledgers and his own everyday life are emeticized; our clerk's eyes look across the horizon, and he sees nothing of the villas; some ebb carries him back to a past he has forgotten that he ever knew, and he is the associate of Eric Blood-axe, Harold War-Tooth, Wolf the Unwashed, and Thorkill the Skull-splitter! A proper stock; ancestors of the Nelsons and Nansens.

We can read of their doings in the "Story of Burnt Njal"; the saga of the Nords who colonized Iceland and went viking. It was their genius which produced the ship which we here reproduce from Mr. Hobbs's book. This was a triumph of shipbuilding; as Mr. Hobbs says: "They understood the art of fashioning the under-water body to obtain the minimum resistance to its passage through the water." It was the clipper of the day.

So many of our triumphs have been gained in association with the ship. Take another drawing of Mr. Hobbs's (p. 250) of the Elizabethan boat, pitching and tossing its way round the world, with the men in it who were to meet the Spanish Armada and beat it; or the Tea Clipper (p. 250), which represented the culmination of the art of the sailing ship.

It is well worth while to go to Falmouth, if only to see the "Cutty Sark." Re-rigged as a ship, she lies in the harbour there, as a constant reminder of the

genius of our people, and how they can arrive at beauty, if they work on lines which are proper and natural to them.

This is the effect which Mr. Hobbs's book has had on me. It has made me think of building ships and houses in wood. Tacitus, who knew the Nords, wrote of them in the first century A.D.: "They do not make use of stone cut from the quarry or of tiles; for every kind of building they make use of unshapely wood, which falls short of beauty or attractiveness." That was the Mediterranean view, and one we shall hardly agree with, when we think of what the Northern peoples did in the way of timber-framed houses, barns, wagons, and ships, and how intimately these crafts were related. The old familiar churches of Norway were built round circular posts like the masts of a ship; the barns and the houses were ribbed like boats, the wagons were land galleons.

It was what Sir Thomas Jackson called the architecture or building of freedom and common sense, while that of the Renaissance was that of authority and dogma. The latter we have never really understood in the past, or, judging by the rebuilding of Regent Street, even at this present.

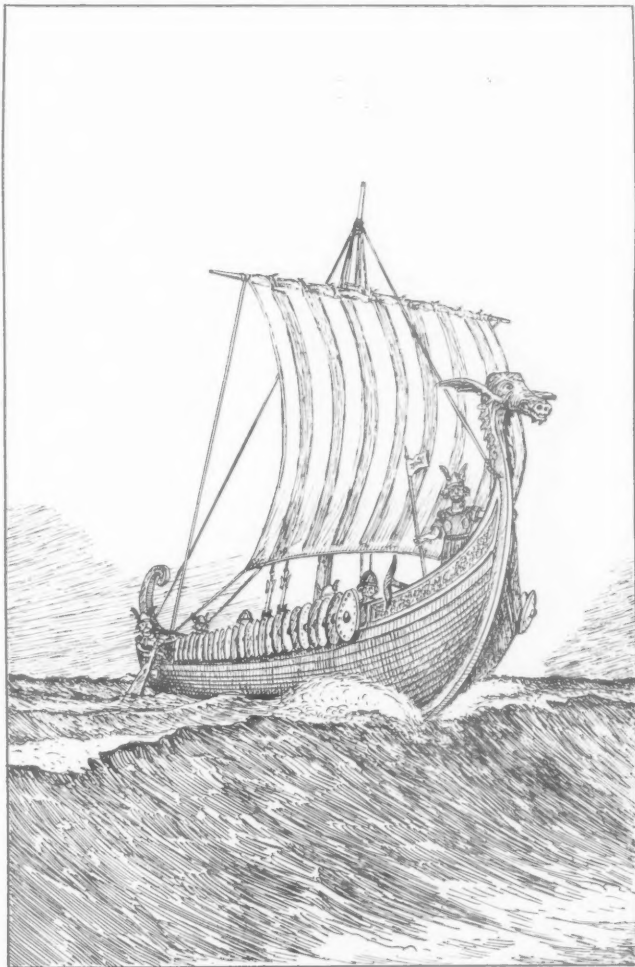
Mr. Hobbs has given some interesting details of inboard construction, and he might, I think, consider the desirability of adding more in future editions. Like the small boy in Mr. Wells's "Joan and Peter," we all like the "insides" of ships.

Ship construction is exceedingly interesting. I watched a fair-sized fishing lugger being built this summer. First the keel was laid down and the stem and stern posts cunningly "joined" to it. On the keel were placed, at regular intervals, the templates of the boat's cross sections. To these were screwed some few of the planks. The ribs were next securely fixed to the keel and these planks. The molds or templates were then taken out, and the planking completed. It was all done in the most matter of fact, simple, and jolly way; the way one feels that masterpieces are produced.

Mr. Hobbs's book will, I feel, interest architects. It will make them think of ships, and perhaps of shoes, and sealing-wax, and many other things, which is just as good as saying that it is a good book. Incidentally it may lead to an improvement in the design of ships when used as weather vanes.

There are some in this metropolis which do us little credit.

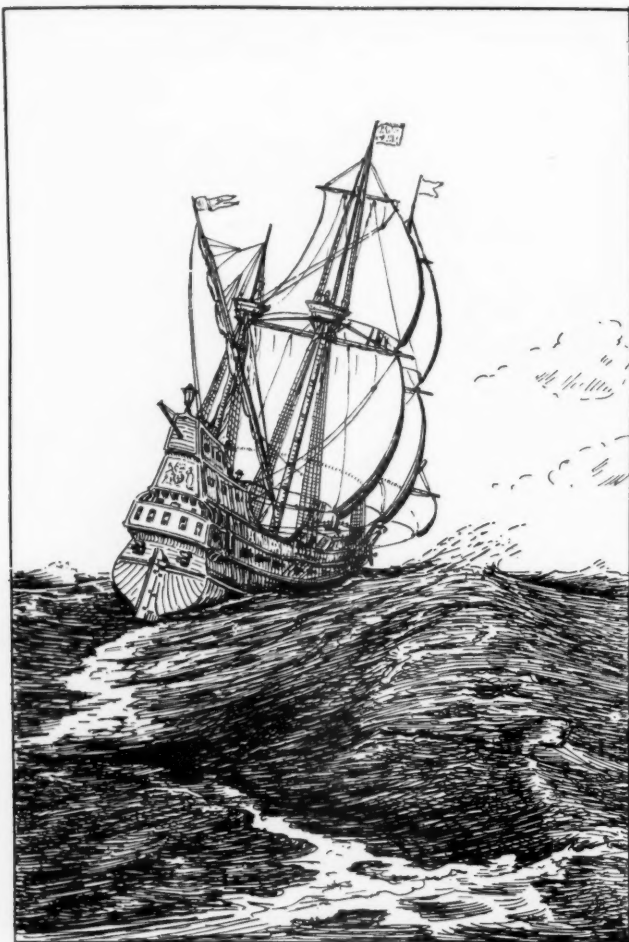
C. H. B. QUENNELL.



A NORSE LONG SHIP OR SNEKKJA.

Circa A.D. 800.

From "Sailing Ships at a Glance."



WESTWARD HO! Circa 1587.
The class of ship used by Drake and the other
Elizabethan Explorers.
From "Sailing Ships at a Glance."



AN EARLY CHINA TEA CLIPPER. Circa 1850.
Showing studding sails set at the side of the fore- and
main-topsails and topgallant sails.
From "Sailing Ships at a Glance."

The Confessions of a Capitalist.

The Confessions of a Capitalist. By SIR E. J. P. BENN, Bart.
London: Hutchinson & Co. Price 18s.

Those of our Socialistic economists who have been able to spare enough time from their fulminations against the capitalist system to acquire some slight knowledge of French proverbs will point the finger of scorn at Sir Ernest Benn, and exclaim with one voice, "Qui s'excuse s'accuse"; for his book is avowedly the capitalists' "Apologia pro vita sua." The most casual reading of the book will, however, convince them that it is not the prickings of a guilty or too sensitive conscience that have driven Sir Ernest to print, but rather a genuine interest in the economic problems of the day and an overwhelming conviction of the value and of the indispensability of private enterprise in business.

Sir Ernest does not set out to create any revolutions in the world of economic thought; he is one of those writers "whose object is the study and defence and extension of the existing order of things, who are impressed with the wonderful strides that have already been made in the difficult work of civilization, and who believe that in the experience of the past are to be found the fact and the wisdom upon which the progress of the future may be assured." A practical consideration of practical problems is thus the keynote of the book; and Sir Ernest proceeds to show, with copious illustrations from his own personal career and experience, that upon his initiative and enterprise depends the well-being of the large number of those who are directly or indirectly employed by him, while their prosperity and money-making capacity vary in direct ratio with his own. So far from being the oppressor of his employees, he is the only possible source from which their prosperity can spring.

The book is interesting not because it propounds any startlingly new ideas, but because it is an admirably lucid exposition of the value of the author and of "his class" in present economic conditions, and because it effectively clears away the mass of opprobrious stigmas which the business man of recent years has almost without protest allowed to be attached to the very name of capitalist, and in the truth of which he has by implication almost appeared to acquiesce.

When Sir Ernest allows himself to drift away from the direct line of his argument into a romantic description of the epic of the "Hardware Trade Journal," or into a disquisition on business methods, he requires no forgiveness, for he is always interesting; and even when he allows himself the luxury of an ingenious mathematical error, he is still to be forgiven, because the value of private enterprise has already been abundantly shown and in the light of his clear-cut reasoning need not screen itself behind false logic or false figures.

There is only one point on which we really wish to pick a quarrel with Sir Ernest, and that is a passage in his preface in which he says that "the book is in bad taste, dealing as it does with matters which by common consent are not usually written or talked about." If this is bad taste according to present-day standards, then we think that Sir Ernest is playing the part of a reformer in educating taste to a higher standard. For to lay bare as he does the intimacies of his business experiences, and to describe in detail large portions of his business history and struggles, seems to us to show courage of a very high order; and if other men in similar positions in other branches of commerce were to show the same sort of candour, we think that much might be done in clearing away the obscurities in the so-called struggle between Labour and Capital, and in smoothing the way to a better understanding of the issues involved.



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THE ARCHITECTURAL REVIEW.

Books of the Month.

- DISCURSIONS ON TRAVEL, ART, AND LIFE.** By OSBERT SITWELL. With Twenty-one illustrations. London: Grant Richards, Ltd. Price 15s. net.
- DESIGN IN MODERN LIFE AND INDUSTRY.** Being the Year Book of the Design and Industries Association, 1924-25. With an Introduction by JOHN GLOAG. London: Ernest Benn, Ltd. Price 15s. net.
- STENCILLING FOR CRAFTSMEN.** By W. G. SUTHERLAND. London: The Journal of Decorative Art. Price 10s. net.
- CATHEDRALS, ABBEYS, AND FAMOUS CHURCHES SERIES.** Edited by GORDON HOME. Volumes on Gloucester and Tewkesbury, Exeter and Truro, and Wells, Glastonbury, and Cleve, by EDWARD FOORD. Volume on Chester, Manchester, and Liverpool, by BEATRICE HOME. London: J. M. Dent and Sons, Ltd. Price 2s. 6d. net each volume.
- THROUGH THE CHILTERN TO THE FENS.** By GORDON HOME. London: J. M. Dent and Sons, Ltd. Price 2s. 6d. net.
- THE WAY TO SKETCH.** By VERNON BLAKE. Oxford: Clarendon Press.
- VICTORIA AND ALBERT MUSEUM: DEPARTMENT OF WOODWORK—THE PANELLIED ROOMS, III.** The Boudoir of Madame de Sévigné. Price 1s. 6d. net.
- HOUSE AND GARDEN'S SECOND BOOK OF HOUSES.** Edited by RICHARDSON WRIGHT. New York: The Condé Nast Publications, Inc.
- PROVINCIAL HOUSES IN SPAIN.** By ARTHUR BYNE and MILDRED STAPLEY. New York: William Helburn, Inc.
- A MONOGRAPH OF THE WILLIAM K. VANDERBILT HOUSE.** RICHARD MORRIS HUNT, Architect. Edited by EUGENE CLUTE. New York: John Vredenburg Van Pelt.
- LA COMPOSIZIONE ARCHITETTONICA.** By DANIELE DONGHI. Padova, La Litotipo Universitaria. Price lire 18.

Rumanian Art.

A Paris Exhibition.

The recent exhibition of Rumanian Art in the Salle du Jeu de Paume, says "The Times," left a dominant impression in the mind of a strong tradition kept lively by a spontaneity and youth that greater nations have long lost sight of. All its early manifestations are bound up inseparably with the monasteries and churches that abound in Wallachia and Moldavia, lifting their floral white towers above the primitive and luxuriant countryside.

From the Wallachian church of Curtea de Argès, one of the purest examples of the Greek cross formation with the four pillars, of the Comnene and Palæologus epoch, we find a group of sixteenth-century frescoes of considerable charm, without any startling artistic merit; portraits of the church's founder, Prince Neagoe Bassarab and his wife, likenesses of Saint Michael, Saint Agape, Saint Philarete, and other luminaries of the Orthodox Church. The ikons, on the other hand, with their greater complexity of design, united to their archaic appeal, seem to approach more nearly to the natural expression of the nation's genius.

A love of fine traceries and flowing patterns, in whatever medium, shines out constantly, whether in the great gilded screen from the Monastery of Arnota (1706) with its infinite wealth of filigree work, the flabella or liturgical fan (late fifteenth century), where the folded wings of the Spirit are repeated with a naïve delight, in the carved gates from the Monastery of Znaov, and most of all, in the tomb coverings. That of Princess Marie de Mangoup (late fifteenth century), the wife of Stephen the Great, herself a Palæologus, had all the soft attraction of a faded tapestry, together with a strong pathos in the closed eyes and bleeding hands and face. After it, that of Prince Movila (seventeenth century) stood out in a more than ever confident and ample beauty; the capacious mantle of brocade, the high bonnet, the tough black beard all building up a feudal character, half-refined half maintaining a tradition of easy brutality.

The peasant carpets had the same lyrical simplicity, as if the running design were the instinctive mode of expression, even in the lowest cottages; those of Oltenia, in particular, had an unusual richness of colour and form. The Rumanian painting of to-day is not of a widespread originality. The excellent painter, Iser, was represented by a few early drawings which indicated already the direction his talent had taken; his drawings of peasant girls showed him as one of his country's most faithful interpreters. Steriadi's Jewish heads were well and directly seen. Among the painters of yesterday, Grigoresco had a vigorous portrait of a Jew, holding a goose, the very Ghetto itself; Andresco, who seems to have known Courbet's influence, showed some meritorious landscapes. Luchian's self-portrait was arresting; the washing girls of Maniu were a fine composition.

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THE ARCHITECTURAL REVIEW.

CORRESPONDENCE.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The recent exhibition in the R.I.B.A. Galleries of sketches by Mr. Raffles Davison brought a host of visitors who marked their appreciation of the practical value of his handiwork by purchasing all the drawings and many of the sketches.

We are not surprised at the interest thus displayed, for Mr. Raffles Davison possesses an instinctive sense of beauty, and has, by his acute observation, preserved for us an accurate record of British craftsmanship ancient and modern.

Though most of his drawings and sketches may have been published, they have never been brought together as one collection, and it seems to the subscribers of this letter that a permanent record of this kind would be of great value and interest. Such a publication would, in addition to its inherent merit and beauty, help to explain to posterity the outlook which inspired and governed the work of the architects of past generations.

In order to ascertain the support likely to be accorded to this project, we should be glad to have the names of proposed subscribers.

Yours faithfully,

S. D. ADSHEAD, REGINALD BLOMFIELD, EDWIN COOPER, E. GUY DAWBER, HENRY M. FLETCHER, J. ALFRED GOTCH, ARTHUR KEEN, JOHN KEPPIE, EDWIN LUTYENS, C. H. REILLY, A. E. RICHARDSON, ASTON WEBB, MAURICE E. WEBB, HERBERT WIGGLESWORTH.

[NOTE.—We shall be glad to forward to those concerned the names of any of our readers who wish to subscribe to the proposed volume.—ED.]

A New School of Architecture.

At the last Council Meeting of the Royal Institute of British Architects the Department of Architecture, Surveying, and Building at the Northern Polytechnic Institute, Holloway, London, was officially appointed as a "recognized" school of architecture.

Arising out of the recognition, the R.I.B.A. invited the School to hold an exhibition of the work of the department at the R.I.B.A. Galleries, from June 15 to 20 last, the craft work remaining on exhibition until June 22.

The Hudson Memorial.

Amid the chatter the most important person has been forgotten. We mean Mr. Pearson, the architect, to whom the whole conception is due. When the dust of controversy has settled we shall no doubt recover our sense of proportion, and think of the memorial as a quiet lawn with long, low lines of pond and bird-bath, and clever management of two plane trees, the whole backed by a stone wall that is almost an altar whereon are two well-cut dates and in the middle some carving, not uninteresting in its conception, by a Mr. Epstein.

The British School at Rome.

The annual exhibition of the work of the students at the British School in Rome was held in May last.

In the Architectural Faculty Mr. Welsh (third year) showed a plan of the Bosco Parasio on the Janiculum, and a reconstruction of the river stairs at the Ripetta. Both these designs are the work of the architect who erected the flight of steps in the Piazza di Spagna, and are of the greatest interest to all students of town and garden planning. Their presence in this exhibition was a welcome sign that the last prejudices against the Barocco period in Italian art are vanishing, and that the Roman architects of the seventeenth and eighteenth centuries are receiving the attention which is due to them from our town builders of the future.

Mr. Williams (third year) exhibited the results of an archaeological examination he had made of the baths of Agrippa, which showed some important variations from the plans hitherto accepted as correct.

This exhibition was the last to be held under the directorship of Dr. Ashby and Mrs. Arthur Strong.

The Manchester Art Gallery.

The winner of the competition for a design for the new Manchester Art Gallery and Museum is Mr. Ernest Berry Webber, A.R.I.B.A., a London architect, who is twenty-nine years of age. Over 100 designs were submitted, and four prizes were awarded.



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Saltwood Castle, near Hythe.

A Memorable Episode.

Saltwood Castle, near Hythe, is in the market, with 73 acres. In December, 1170, when Saltwood Castle was held by the De Broc family, it was the place of assembly of the four knights who rode to Canterbury to kill Thomas à Becket. The castle then existing was one that had been rebuilt in 1154 by Henry de Essex, Baron of Raleigh.

Towards the end of the fourteenth century Archbishop Courtenay again rebuilt Saltwood, using some of the foundations which were still to be seen, and adding two towers, early examples of the Perpendicular style, and noteworthy as one of the most perfect old gatehouses in existence. Saltwood is said to have suffered severely by earthquakes in 1580, 1692, and 1755.

The history of the castle goes back to Roman and Saxon times, and just before the Norman Conquest it had been made over to Christ Church, Canterbury. Cranmer exchanged the castle, with Henry VIII, for other land. Queen Elizabeth stayed there, and Henrietta Maria, wife of Charles I, drew an annual dowry from the estate. For some time Saltwood was the official residence of the Lords Warden of the Cinque Ports.

In 1791, when only the gatehouse remained intact, Mr. William Deedes bought the estate, and in 1884 one of his descendants restored the gatehouse and had additions made. That work was carried out under the supervision of Mr. Frederick Beeston, F.R.I.B.A. A well-restored and well-equipped country residence has now been formed out of a fourteenth-century gatehouse on the Kent coast.

Hampton Court Bridge.

Proposed New Structure Adjoining.

The Middlesex County Council have approved proposals for a new Thames bridge at Hampton Court on a site adjoining the existing structure, and referred the matter to the Joint Committee as to Hampton Court and Kingston Bridges in order that negotiations may proceed.

The county engineers of Middlesex and Surrey in a report on the subject point out that one of the approaches to the present bridge, which was built about 1865, is a connecting link between populous districts north and south of the Thames, and that therefore if and when further development takes place and the Chertsey arterial road is constructed the necessity for improvement would become more pressing. They are of opinion that it is not practicable to strengthen the present bridge to carry the standard loads specified by the Ministry of Transport, and that in order to do so the bridge would have to be entirely reconstructed from its foundations.

The engineers suggest that in order to harmonize with Hampton Court Palace the elevation of the proposed new bridge should be in Portland stone, or possibly a combination of Portland stone and brickwork of a suitable character. They add that the Surrey County Council has approved of the suggested new road on the south of the Thames to the main Portsmouth road, subject to the approval of and the receipt of a grant from the Ministry of Transport.

The cost of the new bridge, exclusive of road works and compensation to property owners, is estimated at £150,000; the approach road on the Surrey side (including compensation for land and buildings) at £275,000; and the approach on the Middlesex side at £12,000, a total of £437,000. In addition, the cost of demolishing the old bridge, including making good the two approaches, is put at possibly £4,000. The figures summarized are:

	Middlesex.	Surrey.
Bridge	£75,000	£75,000
Approaches	12,000	275,000
Demolition of old structure..	2,000	2,000
	£89,000	£352,000

In their report the Highways Committee referred to an informal conference held recently between representatives of the two county councils, when the joint report of the engineers was discussed, and recommended that the scheme as outlined in that report should go forward.

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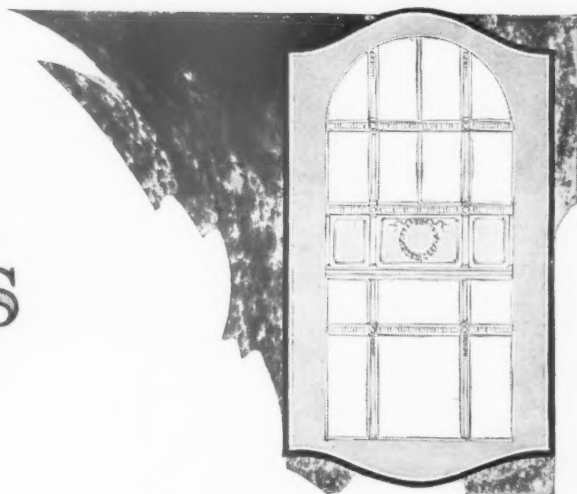
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42



THE ARCHITECTURAL REVIEW.

British Architects.

Institute Council Election Results.

Business meetings of the Royal Institute of British Architects were held on June 8th last at its headquarters, 9 Conduit Street, Hanover Square, for amendment of by-laws, election of officers, etc. Mr. J. A. Gotch, the President, was in the chair.

At a special meeting it was decided to amend by-law 29d to provide that in the event of the representative nominated by any society being absent from the United Kingdom, the society in question shall be entitled to nominate a member of the Council of the Institute practising in the United Kingdom to represent it upon the Council during the absence of the representative first nominated, and to amend another paragraph of the by-law so as to provide that the chairmen of the four standing committees should be members of the Council.

The report of the scrutineers on the results of the annual elections for Council and Standing Committees was presented, showing the following elections:

President: Mr. Edward Guy Dawber (unopposed).

Past-Presidents: Sir Reginald Blomfield and Mr. John Alfred Gotch (unopposed).

Vice-Presidents: Mr. Arthur Keen, Major Harry Barnes, Sir Banister Fletcher and Mr. Thomas Ridley Milburn.

Hon. Secretary: Mr. Edwin Stanley Hall (unopposed).

Members of Council: Fellows: Sir John James Burnet, Mr. Herbert Tudor Buckland, Sir E. L. Lutyens, Professor C. H. Reilly, Mr. H. D. Searles-Wood, and Sir A. Brumwell Thomas.

Associate Members of Council: Mr. P. W. Hubbard, Mr. G. L. Elkington, Major T. C. Howitt, Lieut.-Col. H. P. Cart de Lafontaine and Mr. M. D. Robertson.

Licentiate Members of Council: Mr. J. E. Yerbury, Mr. J. C. Stuart Soutar, Lieut.-Col. N. Huxley Waller, Lieut.-Col. P. A. Hopkins, Mr. A. S. Reeves and Mr. J. J. Morrison.

Representatives on the Council of allied societies in the United Kingdom were appointed as follows:

Northern England: Mr. A. J. Hope (Manchester), Mr. E. B. Kirby (Liverpool), Mr. E. Morley (Leeds and West Yorkshire),

Mr. H. L. Paterson (Sheffield), and Mr. G. Reavell (Northern A.A.). Midlands: Mr. A. T. Butler (Birmingham), Mr. E. R. E. Sutton (Nottingham), and Mr. J. S. Harrison (Leicester). Southern England: Mr. G. C. Lawrence (Wessex) and Mr. H. S. Rogers (Berks, Bucks, and Oxon). Scotland: Mr. John Keppie, Mr. J. A. Paterson, and Mr. C. J. Soutar. South Wales: Mr. C. F. Ward. Representing the Architectural Association (London): Mr. H. S. Goodhart-Rendel. Representing the Association of Architects, Surveyors, and Technical Assistants: Mr. Charles McLachlan. As chairman of the Board of Architectural Education: Mr. Maurice E. Webb.

Other members of the Council are to be nominated by the Royal Institute of Architects of Ireland and by allied societies in Canada, Australia, and New Zealand.

Institution of Structural Engineers.

Session 1925-26.

The recent ballot for the election of officers and Council of the Institution of Structural Engineers for the session 1925-26, gives the new constitution of the Council as follows:

President: Sir Charles T. Ruthen.

Vice-Presidents: Mr. H. J. Deane, Dr. Oscar Faber, Mr. J. Mitchell Moncrieff, and Mr. R. H. H. Stanger.

Past-Presidents: (*ex-officio* members)—Major James Petrie and Mr. E. Fiander Etchells.

Hon. Secretary: Mr. H. Kempton Dyson.

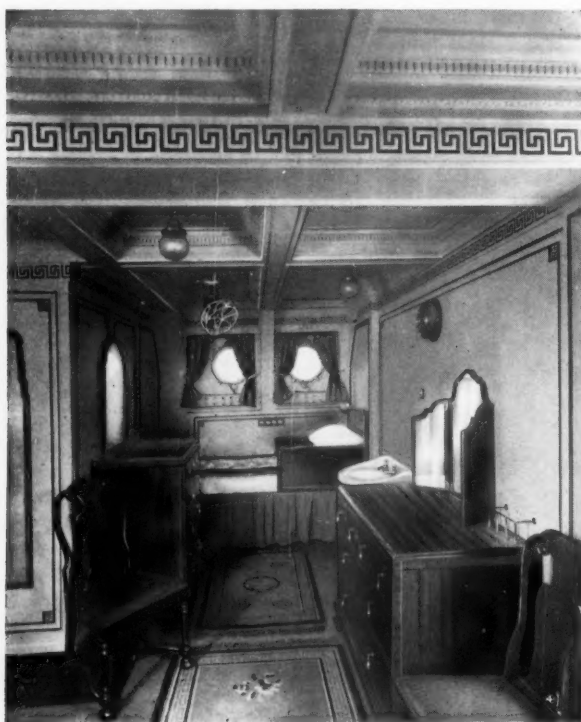
Hon. Editor of Publications: Mr. Ewart S. Andrews.

Hon. Librarian: Mr. R. W. Vawdrey.

Hon. Curator: Mr. A. C. Davis.

Members of Council (retiring 1928): Mr. S. Bylander, Professor F. C. Lea, Mr. E. C. P. Monson, and Mr. H. D. Searles-Wood. Retiring 1927: Mr. W. A. Green and Mr. G. B. R. Pimm; two vacancies for co-option. Retiring 1926: Professor Henry Adams, Mr. H. John Collins, Mr. Adam Hunter, Mr. J. O'Hanlon Hughes, Mr. J. T. Saunders, and Mr. Thomas Wallis.

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Whilst this new method has all the advantages of the Cardboard Cartons it has none of the disadvantages. Your Contractor will appreciate this also.

If you think our long experience and up-to-date methods are likely to be of use to you we shall be glad to place them at your disposal. Price Lists of V.I.R. Wires will be sent to you with pleasure.



Showing wires being drawn into steel tubing direct from the Cardboard Reel packages.

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Manufacturers of Electric Cables since the beginning of Electrical Transmission.

THE ARCHITECTURAL REVIEW.

Fitzwilliam Museum, Cambridge.

Acquisition of an Old Spanish Altar-Piece.

The Syndicate of the Fitzwilliam Museum, Cambridge, state, in their seventy-sixth annual report to the Senate, that more room is required in addition to the two Marlay Galleries opened this year. A lover of art and of the University is sought who will provide the first side of a quadrangle planned to occupy ground bought for the purpose in 1914.

During 1924 the museum received two Italian and two English pictures. They were a "Madonna and Child, with Four Saints," by Rosello di Jacopo Franchi (1377-1456), presented by Mr. Bernhard Berenson; "Betrayal," by Guercino, presented by Captain R. L. Douglas; an Italian landscape, by Richard Wilson, presented by Mr. C. G. Agnew; and "A Farmyard at Soberton," by Sir Charles Holmes, presented by Mr. T. D. Barlow. A crozier-head of Limoges enamel, with St. Michael and the Dragon in the crook, was received from Mr. F. Leverton Harris, and a large altar-set of five pieces in bronze gilt from Mr. Stephen Winkworth. A glazed tile of the sixteenth century was bequeathed by the Rev. T. G. Bonney, and a water-colour drawing, "Beinn a Bheithir, Argyllshire," by Mr. Charles Sayle. The two small Florentine pictures bequeathed by Professor Fuller in 1923 have been identified by Professor Yashiro and Mr. Berenson as part of the predella of Domenico Veneziano's well-known picture of the "Madonna and Child, with Four Saints," which was formerly in the Church of Sta. Lucia at Florence, and is now in the Uffizi.

In addition to the gifts and bequests received during the year there has been acquired a large Spanish altar-piece of the fifteenth century, with St. Sebastian and St. Julian the Hospitaller depicted together as the central subject, flanked by scenes from their lives. This remarkable primitive, which was purchased from the special Marlay Fund, came from Barbastro, in Eastern Aragon. The purchases made by the Friends of the Fitzwilliam this year comprise a bronze statue of Apollo, another landscape by Richard Wilson, a water-colour by Peter de Wint, a small oil picture of Souillac, by Mr. F. Leverton Harris, a crayon portrait of

Mr. Masfield, by Professor W. Rothenstein, twelve etchings and engravings by Stephen Gooden, forty-five leaves of the Naples Edition of 1485 of Tupper's *Æsop*, editions of *De rebus Gothorum* (Jornandes), and *De gestis Langobardorum* (Paulus Diaconus), and an autograph letter from Burke.

The Royal Society of British Sculptors.

The Royal Society of British Sculptors has just instituted a medal to be awarded "For the Best Work of the Year by a British Sculptor in any way Exhibited to the Public in London."

This has been made possible by the generosity of Sir Otto Beit, who has provided the fund for its establishment and endowment.

In Paris, for many years, similar awards have been made and have proved to be a great encouragement for and stimulus to sculptors to produce remarkable work.

New Class of R.I.B.A. Subscribers.

In the supplemental charter recently granted to the R.I.B.A., provision is made for the formation of a non-corporate class of subscribers. The Council have the power to elect to this new class any persons who, not being professional architects, are interested in the activities of the Royal Institute and in architectural matters generally. "Subscribers" will be entitled to use the Loan and Reference Library, to attend all general meetings (except private business meetings), and to receive a copy of the annual report, but will not be entitled to use, in conjunction with their name or business, any words or initials indicating that they are members of or connected with the Royal Institute. The annual contribution payable by a "subscriber" will be £1 1s., and subject to the additional payment of 12s. per annum, subscribers will also receive post free the R.I.B.A. "Journal," which is published fortnightly during the session (November to June) and monthly during the recess. The Council invite applications from ladies or gentlemen who desire to be associated with the work of the Royal Institute, and the necessary nomination form can be obtained on application to Mr. Ian MacAlister, secretary, R.I.B.A., 9 Conduit Street, W.1.

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Telephone: Museum 3835.

THE ARCHITECTURAL REVIEW.

The National Gallery.

Gift of a Portrait of Rembrandt.

Through the generous gift of Mr. A. H. Battery a portrait of Rembrandt by his pupil, Govert Flinck, has been added to the National Gallery. The picture is signed, and dated 1639, some three years after Flinck had left Rembrandt's studio. Rembrandt is thus represented in his thirty-fourth year—one year younger than in his "Self Portrait," also in the National Gallery (No. 672), dated 1640. Both pictures hang in Room X.

The Federation of British Industries.

The Federation of British Industries have for over a year had under consideration the possibilities of a campaign to stimulate in the United Kingdom and in the Empire the purchase of goods of United Kingdom origin. They have hitherto hesitated to approach H.M. Government on the subject, as they have been most reluctant to suggest any further expenditure of the public funds.

The present unemployment position is, however, so serious, and the moral, social, and economic evils which are involved by its long continuance so grave, that they feel justified in asking H.M. Government to give serious consideration to a possible experiment in this direction by allocating funds for a publicity campaign designed to impress the buying public in the United Kingdom and the Dominions with the desirability of buying British rather than foreign goods whenever they can obtain them at a price and quality comparable to any foreign alternative. This campaign should be co-ordinated with and be complementary to any campaigns based upon the £1,000,000 fund already promised by H.M. Government to the Dominions.

Such experience as has already been obtained from the efforts of individual trades and from the campaigns for War Savings, Safety First, and similar objects, leads the Federation to believe that a national campaign of this nature, if sufficiently prolonged and intensive, should have substantial results.

The Federation therefore suggest the following outline of a scheme for consideration by the Government :

(a) The allocation of a definite fund sufficient to run an extensive advertisement and publicity campaign on a national scale for at least two years.

(b) The administration of this fund by a small committee not exceeding six or seven in number on which should be represented (1) the Government Departments primarily concerned; (2) manufacturers; (3) labour; (4) the newspapers; (5) one of the leading publicity experts.

(c) The committee, while retaining general control, to have powers to delegate the direction of different sections of the campaign to sub-committees or even to individuals having special knowledge or experience.

(d) The main basis of the campaign to be newspaper advertisement supported by poster and similar publicity, since the widest public is reached most directly and surely by this means. This main basis being supplemented where opportunity offers by other publicity methods; public meetings, broadcasting, films, social activities designed to promote the use of British goods, local shopping weeks, and the like.

(e) Every effort to be made to encourage, and where necessary co-ordinate with this central campaign, campaigns for their particular products by individual trades and individual industrial centres.

Reconstruction of the Mosque of Amrou.

The Government of Egypt announce an open competition for designs in connection with the reconstruction of the Mosque of Amrou. The designs are called for by the Ministry of Wakfs, and prizes of £2,500, £1,000, and £500 are offered for approved projects. Applications for details, conditions, etc., should be made before 30 June, 1926, and addressed to H.E., the Under Secretary of State to the Ministry of Wakfs, Cairo (cables: "Wakfs Cairo"). The final date for acceptance of proposals is 1 January, 1927.

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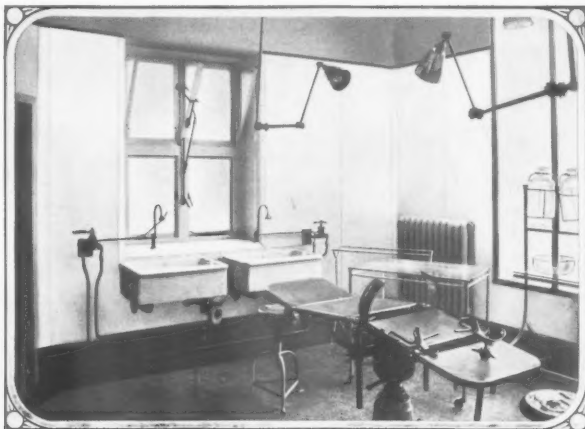
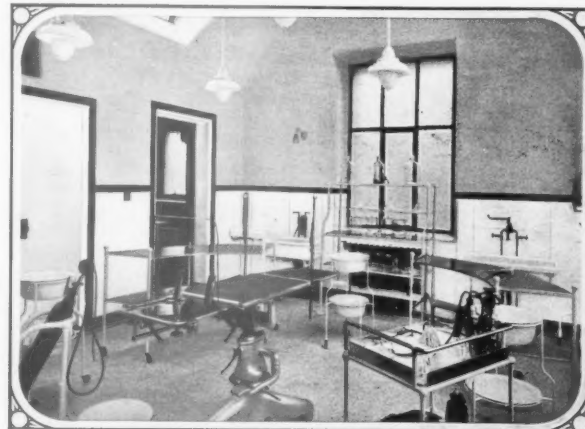
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THE ARCHITECTURAL REVIEW.

TRADE AND CRAFT.

Institution of Gas Engineers.

Annual Meeting in London.

In the course of his presidential address to the Institution of Gas Engineers last month, Mr. J. Ferguson Bell, M.Inst.C.E., M.Inst.M.E., made the interesting statement that, "In the last five years the output of gas has increased from 242 thousand million to 282 thousand million cub. ft., being an increase of no less than 40 thousand million cub. ft., or more than the total quantity made by the Gas Light and Coke Company, which is by far the largest undertaking in the world. Incidentally, it is interesting to record the fact that this Company alone supply more heat units than the combined output of all the electricity undertakings in this country.

"The number of consumers has increased from about 8 millions to over 8½ millions. This increase alone is equal to the total population of two large cities such as Nottingham and Leicester.

"The capital employed in the last three years has increased from £166,869,911 in 1920 to £173,470,766 in 1923. This is a growth of £6,600,855, or an average increase of just over £2,200,000 per annum.

"This remarkable progress conclusively indicates that town gas in Great Britain is being used in an increasing quantity by an increasing number of consumers."

Modern Electric-Wiring Systems.

The advent of the metal filament lamp practically halved the cost of electric current, but it remained to the modern wiring systems to bring the benefits of electricity within universal reach. For all ordinary purposes it is claimed that the "Kaleeco" Wiring System, described and illustrated in a twenty-four page catalogue of which we have just received a copy, fully meets the requirements of practical electricians, consulting engineers, architects, cable-makers, and contractors.

Change of Address.

Owing to the rebuilding of the Army and Navy Mansions, 115 Victoria Street, Westminster, which the Army and Navy Stores are about to occupy for their own purposes, Messrs. Beaven and Sons, Ltd., heating, ventilating, lighting, and power engineers, have removed their head offices to the ground floor of No. 64 Victoria Street—which is opposite to No. 115. Their telephone number will remain the same as during the past twenty-seven years, namely, Victoria 5011.

A New Catalogue.

The Woco Door Company have just published a brochure dealing with the suitability of the "Laminix" door and door panelling for use in the treatment of rooms and offices. The brochure is illustrated by a series of seven drawings in colour, which add considerably to its attractive appearance.

Another Henley Innovation.

In 1922 Messrs. Henley's Telegraph Works Co., Ltd. introduced a method of packing coils of V.I.R. wire in cardboard cartons. That was such a striking change from the then too long existing custom of wrapping in Hessian, that they had doubts as to whether the change would meet with the approval of the trade.

Messrs. Henley's soon found that cartons, as well as Hessian wrapping, have disadvantages, the chief of them being perhaps that a wireman cannot sling a coil on his arm or carry it on a cycle handle as he could with the Hessian wrapped coil.

After the sifting and resifting of many suggestions, they have evolved a method of packing on cardboard reels, as shown in the illustration. This method of packing is indeed a striking innovation, and one which should readily commend itself to contractors generally. While still retaining all the advantages of the cardboard cartons it has many advantages over the old-fashioned and untidy Hessian wrapping.

Without removing the coil from its package, any length can be run off direct from the reel, and the balance again covered up

(Continued on page 161.)

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THE ARCHITECTURAL REVIEW.

with the original protecting strip, for future use. The reels can be carried on the handle-bar of a cycle, and can be easily carried on the arm.



Messrs. Henley's claim that no other method of packing V.I.R. wires has all the advantages of this method, and it is confidently anticipated that all electrical contractors will appreciate the bold step taken by these pioneers in electric cable manufacture.

A New House Journal.

We congratulate the employees of Messrs. Siemens Brothers & Co., Ltd., of Woolwich, upon the production of their House Journal, "The Siemens Magazine," a copy of the first number of which has been sent to us. The message from the managing director is one of greeting and best wishes for the complete success of the magazine, a message in which we cordially concur.

Bristol and Littleton.

Two more important additions have been made to the long list of buildings roofed with slates from the famous quarries of Delabole. These are the new extensions to the University buildings at Bristol—Sir George H. Oatley, F.R.I.B.A., R.W.A.—and the new large pumping station at Littleton for the Metropolitan Water Board—Messrs. W. H. M. Knox and Harold Bailly, F.R.I.B.A.—both of which were opened last month by H.M. the King. The Old Delabole Green Randoms were used on both buildings, and laid in each case in diminishing courses.

GOVERNMENT OF EGYPT.

RECONSTRUCTION OF THE MOSQUE OF AMROU.

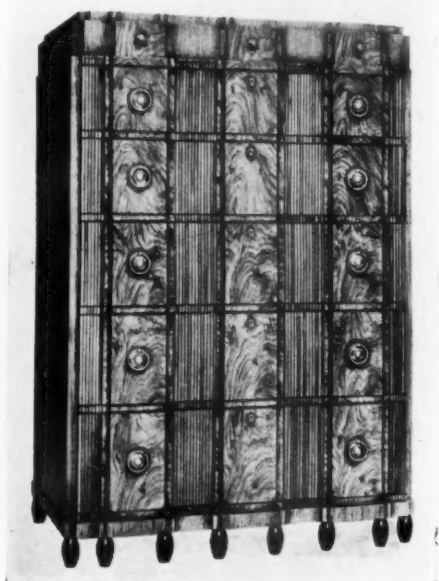
OPEN COMPETITION.

Competitive designs for the rebuilding of this MOSQUE are called for by the Ministry of Wakfs. Prizes of £2,500, £1,000, and £500 are offered for approved projects. Those wishing to submit designs should apply before 30th June, 1926, to:—

H.E. The Under Secretary of State
(Cables—"Wakfs Cairo") to the Ministry of Wakfs, CAIRO.
who will forward details, conditions, etc.

The final date for acceptance of proposals is 1st January, 1927.

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THE ARCHITECTURAL REVIEW.

Correspondence.

To the Editor of THE ARCHITECTURAL REVIEW.

DEAR SIR,—We think it may be of interest to your readers to know that we have to-day issued a writ on behalf of our clients, Messrs. Higgs and Hill, Limited, against certain officials and members of the London Master Builders' Association. This writ institutes an action whereby our clients seek to recover damages from the defendants for libel in respect of matter contained in certain circulars, letters, and the like, published by or on behalf of the London Master Builders' Association in connection with the question of the payment of standard rate of wages.

3 Stone Buildings,
Lincoln's Inn, London, W.C.2.
10th July, 1925.

Yours etc.,
BULL AND BULL.

Mr. MacDonald on Architecture.

Beauty and the Communal Spirit.

Opening the exhibition of the Liverpool School of Architecture last month, Mr. Ramsay MacDonald said that he came because he represented that section of democracy which hungered and thirsted after spiritual peace and beauty. As a background to their work and agitations there was that beauty in form and in life which the Liverpool School of Architecture was doing so much to embody for the whole of the kingdom. Architecture was to the town-dweller the most intimate of all the arts. His streets, his houses, his factories never changed. If they wanted to surround their people with influences that compelled them to look upwards, they must put beauty into their streets and inspiration into their houses. It was not man's body that required habitation, but man's mind and soul. The architect was not doing his duty by simply providing shelter.

The training of the architect did not end with a knowledge of the composition of bricks and stone; it must be a training to grasp the life and the spirit of art. No man could build a house for man unless he understood man. It was a profound mistake for the architect to imagine that when he was engaged in the

production of small domestic architecture he had not the same chance as if he were planning a great town hall. His problem was not that of putting nice little decorations on nice little houses, where nice little people might come to dwell. Domestic architecture should consist in embodying the communal spirit. The day was coming when architects would know their business, and in order that they might know it the public should give them sufficient encouragement.

New Lambeth Bridge.

A Three Years' Undertaking.

Detailed plans of the new Lambeth Bridge which the London County Council propose to construct in place of the existing foot-bridge have yet to be made, but the general scheme of the new bridge has been under consideration for some time, and the approval of the Council has now been given to the designs of Mr. G. W. Humphreys, Sir Reginald Blomfield, R.A., and Mr. G. Topham Forrest.

A wash-colour drawing of the proposed bridge was on view in the Royal Academy, and a reproduction of this was published in "The Times" on April 14, 1924. The drawing shows three of the five wide arches on which the bridge will be carried, and gives the idea of a low-level bridge faced with plain stone. The arches are separated by solid pillars, but the spans have a graceful sweep. The bridge will be 60 ft. wide, and its cost is estimated at £680,000. Work will probably not be started on it before the end of the year, and the undertaking will occupy about three years.

Ultimately the new bridge should give some relief to Vauxhall Bridge on one side and Westminster Bridge on the other, and in the distant future the approaches to it from the Victoria side may be improved so as to encourage traffic to use the route it offers from that district to the Borough and to South-east London generally. At present the approaches are obscure and indirect. Horseferry Road leads into a number of small side streets in the direction of Victoria Street and into Rochester Row on the Vauxhall Bridge Road side. Improvements in this area would be very costly and have not yet been considered by the Traffic Advisory Committee of the Ministry of Transport.

TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



Architect: Peter Stonham, Esq., F.R.I.B.A.

PIER PAVILION, EASTBOURNE.

The chief charm of the decoration is the COLOUR SCHEME. The dominating tones of this are grey-green and gold. All the Draperies were specially embroidered in colours to harmonise with the general decorative treatment, the effect of the whole scheme being extraordinarily pleasing. The entire work was executed by HAMPTON & SONS, Ltd.

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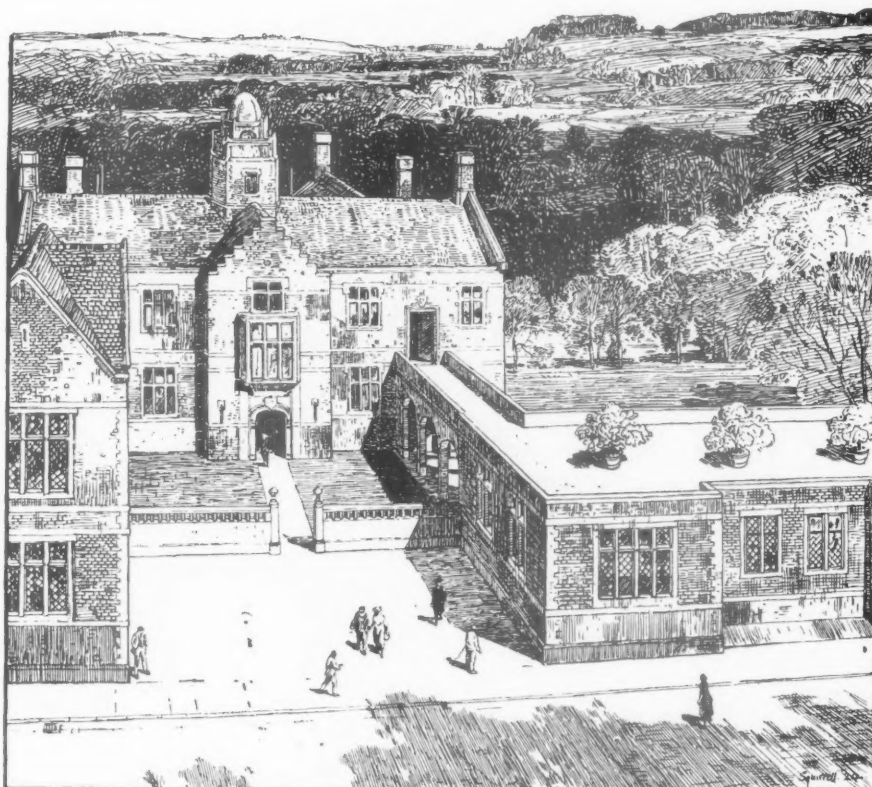
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THE ARCHITECTURAL REVIEW.

The University of Manchester.

School of Architecture.

The results of the Sessional Examination at the School of Architecture, the University of Manchester, are announced as follows:

B.A. Second Class Honours.

FRANK WHITELEY.

Third Year B.A. Degree. Part 1B.

ELLEN B. ALEXANDER; G. A. GOLDSTRAW; W. H. McNICOL.

Second Year B.A. Degree. Part 1A.

ARCH. McLEAN; L. S. JACOBSON.

Intermediate R.I.B.A. Exemption.

IRENE FLOREY.

Scholarships and Prizes.

Institute of Builders Travelling Scholarship.

ELLEN B. ALEXANDER, £60; G. A. GOLDSTRAW, £60;

W. H. McNICOL, £60.

Royal Manchester Institution. Heywood Prize, £10.

ARCH. McLEAN.

Miss Elsie Rogers, who graduated in 1924, has been awarded an "American Commonwealth Fund Fellowship." The fellowship is of the annual value of £600, and is tenable for two years, during which she will pursue her studies in the School of Architecture of the Columbia University. She will also acquire experience in the offices of American architects, and will be required to visit some of the great cities of the States.

Holders of the fellowship must also acquaint themselves with the industrial, university, and home sides of American life, and will be given opportunities of meeting the leaders in financial, commercial, artistic, and other circles.

The Bartlett School of Architecture.

A List of Awards.

The following awards have been made in the Bartlett School of Architecture at University College:

Bartlett Entrance Exhibitions: Edna M. L. Mills, Brighton and Hove High School; Harold F. Hoar, Latymer Upper School, Hammersmith.

Donaldson Silver Medal: H. A. Johnson.

Lever Prizes in Architecture:—First: J. N. Summerson. Second: H. T. Dyer and L. G. Stokes (equal).

Ronald Jones Prizes: A. C. Light (Medieval Architecture) and P. A. Wailes (Renaissance Architecture).

"Architects' Journal" Prize for Design: L. P. Ellicott.

Herbert Batsford Prize (first year classes): E. Somaké.

Certificates in Architecture: F. S. Bardell, G. R. Cochrane, Margaret A. de Quincy, H. T. Dyer, L. P. Ellicott, E. Forster, Jessie M. Greig, H. Kendall, D. H. Mirams, C. G. Weald.

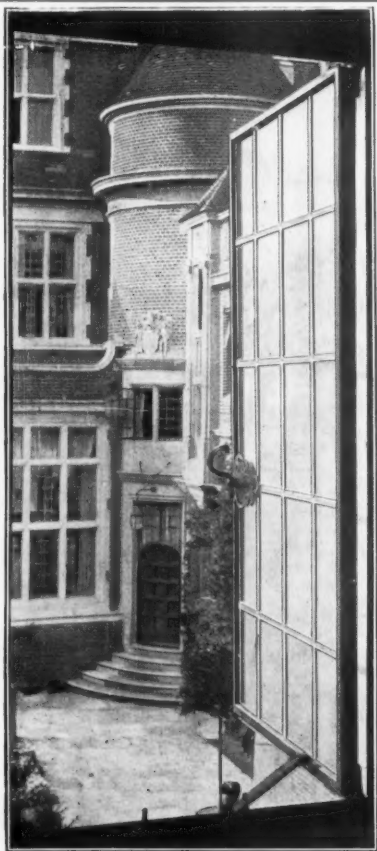
Sub-Department of Town-planning. Lever Prizes:—First: C. D. J. Benton. Second: S. L. G. Beaufoy and L. M. Chitale (equal).

Certificates in Town-planning: S. L. G. Beaufoy, A. J. E. Benton, C. D. J. Benton, L. M. Chitale, Gertrude W. M. Leverkus, B. A. Moss.

The Rome Scholarship in Architecture,

1925.

The Commissioners of 1851, on the recommendation of the Faculty of Architecture of the British School at Rome, have awarded the Rome Scholarship in Architecture for 1925 to Mr. G. A. Butling, who is a student of the School of Architecture of the University School of Liverpool. On the recommendation of the same body the Royal Institute of British Architects have awarded the Henry Jarvis Studentship for 1925 to Mr. C. A. Minoprio, also of Liverpool University.



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THE ARCHITECTURAL REVIEW.

The Ironmongers' New Hall.

Tudor Architecture.

The new hall of the Worshipful Company of Ironmongers in Aldersgate Street, opened last month, is now almost complete, and will form a worthy successor to the old hall, which was destroyed in a daylight air raid in 1917.

But for the newness of its Portland stone, the new hall might be taken for a Tudor building of unusual height, having a great deal of half-timbering in its upper storeys and much brickwork of a deep and restful red. These bricks are thin hand-made ones from the Daneshill Works, near Basingstoke. The main object of the architect, Mr. Sydney Tatchell, has been to retain the appropriate associations of the age of craftsmanship and to link them up with the latest modern contrivances. There is much finely carved English oak in the building. All the passages and the grand staircase might easily belong to a sixteenth-century house; but in the kitchens, service quarters, and strong rooms, there is every up-to-date equipment.

The banqueting hall, the library, or drawing-room, the Court chamber, and the luncheon room, are all dignified apartments. The banqueting hall is lofty, and has panelling to a height of about 10 ft. Above that is what appears to be stone, but is actually a special material for absorbing echoes. At one end is an oaken buffet, on which the plate will be displayed, and at the other end a minstrels' gallery is supported on great oak pillars. On the upper portion of the panelling, right round the hall, are two rows of shields bearing the carved arms of past masters of the company. This is a noble room, and is to be lighted by five cut-glass chandeliers, fitted with electric "candles." These ornaments are, of course, not of the period which the hall effects, but they are the special choice of the members, who wished to instal in their new hall a lovely chandelier of Waterford glass that escaped destruction in the explosion at the old home. They do not spoil the general effect.

The library, too, is a delightful room, whose sombre oak is relieved by Morris tapestry on the walls. The arms of former librarians are reproduced in the windows, and the portraits of some hang on the walls. Among these, Izaak Walton is com-

memorated. A feature of the new premises is the cloisters and fountain court at the south-east corner, into which the luncheon room looks. Of the whole building, however, perhaps the finest section is the main staircase, with its finely carved banister and spacious landing. Everywhere the windows have been attractively decorated with arms and devices associated with the company's history.

Discovery of a Roman Vase.

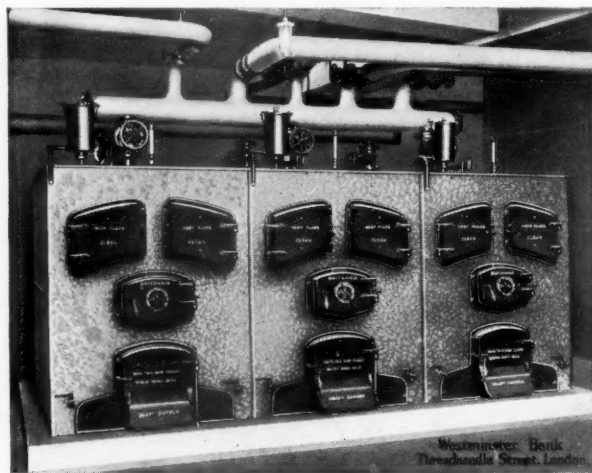
An ornamental Roman vase of the third century has been unearthed at Waternewton, seven miles from Peterborough, during archaeological investigations by Mr. G. Wyman Abbott, solicitor, of Peterborough. The ornamentation on the vase is in two sections, one side depicting two gladiators fighting with the typical Roman sword, wearing the usual pepper-box helmet, greaves, and other armour, and carrying a shield. On the other side are shown two mythical animals, passing in different directions, with a woman acrobat leaping from the back of the one to the other as the animals pass. The background of the vase is relieved with painted scroll designs.

It would appear that the vase was commemorative of a Roman pantomime and gladiatorial display. It is well-known that pantomime shows were combined with such displays, the acrobatic performance being introduced to brighten and amuse the spectators. In the Leicester Museum there is a piece of Samian pottery, on which are scratched the words *Lydia Verecunda* and *Lucius Gladiator*. This inscription bears out the fact that the custom of combining the two types of display was prevalent in this country, and was probably made by someone present at the performance, in which "Lydia" and "Lucius" appeared, and undoubtedly it can be surmised with probable accuracy that the vase found at Waternewton is commemorative of a similar performance.

When the vase was found at Waternewton it was noticed that in the near vicinity there appeared to be prepared sanded floors—now some 18 in. below the surface—which is thought to be the site of the arena, where the performances took place. There is another vase, which might be taken as an interesting parallel, in Colchester Museum, and may have possibly been made by the same master potter.

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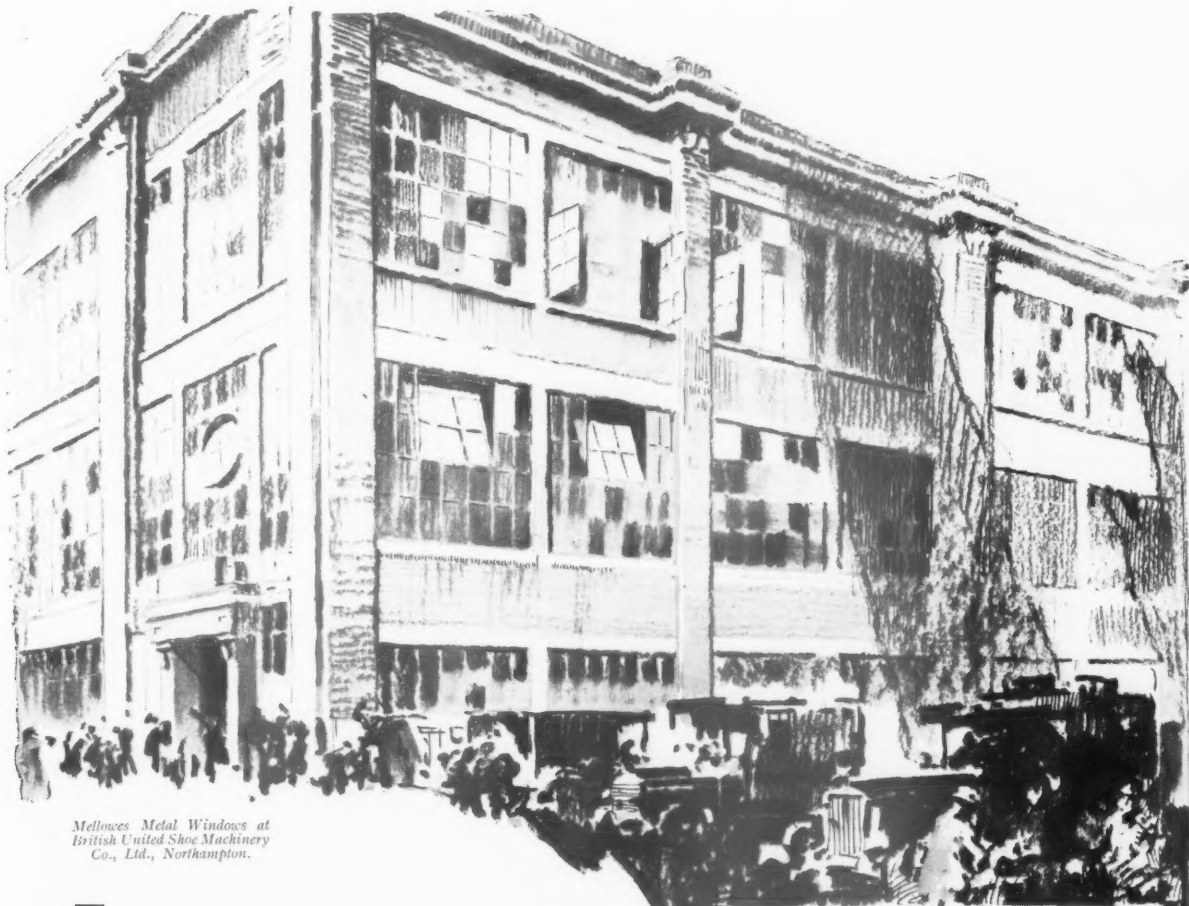
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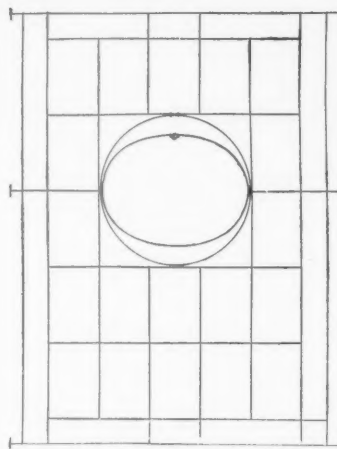
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British Museum Additions.

Rare Chinese Porcelain.

A number of interesting additions to the collections at the British Museum were announced and confirmed at a recent meeting of the trustees and while there may not be any single object of paramount importance the total will serve to bring delight to many users of the museum.

Probably the most noteworthy addition is a gift of four choice specimens of Chinese porcelain from a generous donor in Hong-kong, who presents them in the name of a company, the Keechong Hong. The first in importance is a beautiful sword-grass bowl with thick opalescent glaze, bluish grey in the interior and bursting into purple and red on the outside. It is marked beneath with the numeral *chiu* (nine) (probably indicating the size), and is a fine example of the imperial ware made at the Chün Chou potteries in the Sung dynasty (960-1279). The museum possesses only one other specimen of this rare and costly ware. Next is a tall, slender vase of porcelain with a brilliant glaze varying from cherry red to a deeper ox-blood colour (*sang de bœuf*). This is a specimen of the *lang yao* of the K'ang Hsi period (1662-1722) so keenly sought by collectors in all parts of the world.

The two remaining pieces are peculiarly welcome, as they fill gaps in the museum collection. One is a water-pot with engraved dragon medallions under a peach-bloom red glaze with passages of green. It has the mark of the K'ang Hsi period in blue. The *sang de bœuf* and peach-bloom reds are, perhaps, the most noted colours of the K'ang Hsi monochrome porcelains; and the want of a specimen of the latter was acutely felt in the collection. The fourth specimen, also a water-pot, is painted with enamels in the most finished style of the Ch'ien Lung period (1736-95), with panels of flowering plants set in a *mille fleurs* ground. Underneath is a beautifully written seal-mark of the reign in thick upstanding blue enamel enclosed by imperial dragons in red and gold. It is a first-class specimen of the palace porcelain made for the Emperor Ch'ien Lung.

In the Græco-Roman department a small bronze figure about six inches long has been acquired, which in many ways is entirely distinctive. In the right hand is a large stone—the symbol in

Greek art for a giant among men—and the figure, which lies horizontally, appears to have formed part of the rim of a vase. Several additions to the Prints Department have resulted in specimens being obtained of the work of artists hitherto unrepresented. For instance, Gustave Courbet is now represented by a large chalk drawing of himself, and this has been presented to the museum by a number of subscribers. It is a valuable addition, and the National Art Collections Fund by contributing half the purchase price, and Mr. Samuel Courtauld by a substantial contribution, have made its acquisition possible. There is a drawing by Van Dyck of a portrait of Jan Wildens carried out in chalk and sepia, which is worthy of notice, and three drawings bequeathed by Mr. John Lane have now been added also to the collection. These are a portrait group by J. Opie (1761-1807), who was not before represented; a group of flowers in water-colour by Francis James; and an early pen-and-ink drawing by Charles Ricketts, R.A., also hitherto unrepresented. Four Japanese prints, two by Kiyonaga and two by Utamaro, have been purchased, and a chalk drawing by J. C. Cazin. Additions of Greek papyri have been made in conjunction with Dr. Kelsey, of Michigan.

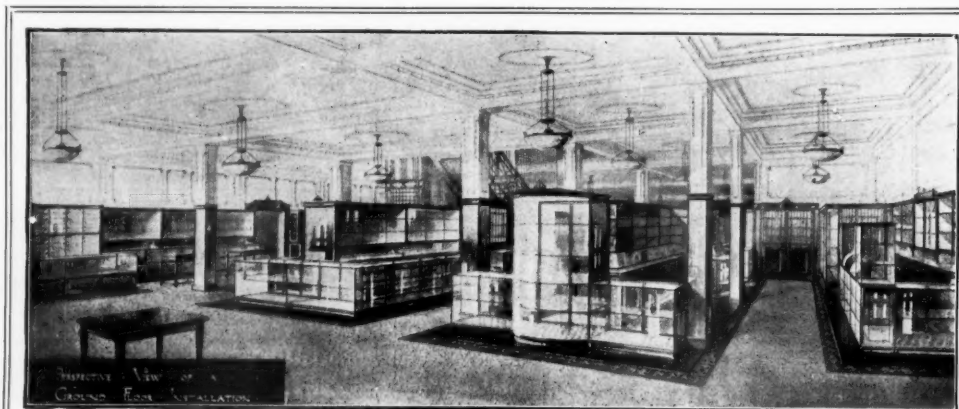
A medieval bronze bowl, the counterpart of one already presented to the museum in 1921 by Sir James Agg-Gardner, has been deposited on permanent loan by Miss Lawrence and has an interesting history. Both bowls belong to the twelfth century and were recovered from the Severn in 1824.

The latest selection of the excavation work at Ur is, of course, now on view daily, and a further special exhibit has been opened, that of antiquities obtained by Sir Aurel Stein's third Central-Asian expedition in the years 1913-16.

The Creation of a New Degree at Liverpool.

The University of Liverpool has founded a new degree of Master of Architecture. This degree is the first of its kind in Europe, and is to be awarded only to those who have built worthily.

The three architects to first receive this honour are Professor S. D. Adshead, M.A., Mr. Thomas Hastings, and Mr. Harvey W. Corbett.



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Restoration of Richmond Church Tower.

Sir Frank Baines has recently again examined the tower of Trinity Church, Richmond, Yorkshire, an appeal for the restoration of which was launched some months ago. He now reports that the condition of the tower is more serious than he had previously assumed, and that to the original estimate of £950 for putting the tower in a stable state of repair a sum of £1,300 must now be added; £500 has already been raised, but the town of Richmond feels compelled to appeal to a wider field in the hope that those interested in the preservation of ancient buildings (part of the tower is Norman) may come to its help. Offers of assistance may be sent to the Mayor, Mr. G. A. Roper, The Terrace, Richmond, Yorkshire.

St. Paul's Cathedral.

And the Schemes for its Preservation.

Canon Alexander, preaching at St. Paul's on the 250th anniversary of the day on which Sir Christopher Wren laid the foundation-stone of the Cathedral as we know it, made extensive references to the difficulties under which Wren laboured in his profession as an architect. He said: "I do not think its architect is to be criticized for the troubles which have overtaken it. He was always greatly hampered by lack of funds. The Portland stone on which he could have safely relied had to be brought by barges to the Thames, with unavoidable delay in rough weather. He could not have foreseen our modern London, its elaborate drainage and extensive tunnellings. At least five contractors were employed on the massive piers, and their work is of very varying quality. Further, Wren was controlled by a committee whose ignorance was such that they never realized that while he took but a few years to build St. Paul's, many of the mediæval churches were centuries in building; and while he treated them with Christian resignation, he must have felt, as every strenuous worker feels towards those people of importance who look on at

his toil and criticize, and do nothing. In the event, as has often happened elsewhere, he built a cathedral which called for repairs even before completion, and has continued to do so from time to time.

"The greatest of these schemes of preservation is that on which we are now engaged. Begun in the year 1913, it has been steadily pursued, with some pause for consultation and investigation, for more than twelve years, and has now, as we trust, after much difficulty and labour, entered upon a final effort which should continue and complete what has already been accomplished, and in a comparatively short time carry it to a successful end. It is a marvellous tribute to the influence of St. Paul's throughout our English-speaking world that during these twelve years we should have been able to raise, in the three stages of a systematic plan, a sum of very nearly £400,000 for the preservation of the fabric."

Monomarks.

A New Postal Name and Address System.

British Monomarks, Ltd., the proprietors of the William Morris System of Monomarks, have sent us a copy of a very interesting booklet, which describes the principles and advantages of what is claimed to be the shortest officially recognized postal name and address system in the world. Anyone may acquire a monomark for five shillings a year, and arrangements have been made with the General Post Office to hand over to the company's offices all letters addressed by means of a monomark, and the company will forward them to the holders of the mark. By this means purchasers of British goods who may wish to buy further articles of the same kind will be put into direct communication with their producers, and it is believed this will have a great effect on English trade. There are also many private uses to which monomarks are adaptable, and these are fully explained in the booklet. We understand that the Monomark System will not begin to operate until the date is publicly announced in the Press, which will probably be in November next. In the meantime all communications should be addressed to the company's temporary offices at 19 Abingdon Street, Westminster, S.W.1.

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THE ARCHITECTURAL REVIEW.

Building Trades' Exhibition, Birmingham.

It is evident, even at this early date, that the Birmingham and Midland Building and Allied Trades Exhibition (including Public Works and Road-making Section) to be held at Bingley Hall, Birmingham, from September 7 to 19, 1925, is going to be in every way successful.

The present year is thought to be an opportune moment to present a comprehensive display of all equipment and materials appertaining to the building industry, and, with this in view, a happy combination of all the important progressive trades organizations, representing the technical and operative aspect, and the Birmingham Chamber of Commerce undertaking the business organization, has resulted in the foundation of a very capable directorate to see the matter through. The presidency has been accepted by the Right Hon. the Lord Mayor of Birmingham, Alderman P. Bower, M.B.E., J.P., and the patronage and support of various trade associations has been obtained.

The arrangements have been entrusted to the staff responsible for the highly successful British Industries Fair, with Mr. G. Henry Wright as secretary, and Mr. Charles Stanley as general manager, their appointed positions in the Fair. Exhibits will include building materials, builders' ironmongery and hardware, architectural and ornamental work, constructional steelwork, reinforced concrete, sanitary apparatus, appliances and fittings, contractors' plant, shop, bar, and restaurant fittings, paints, varnishes, colours, enamels, stains, polishes, lacquers, wood preservatives, mechanical and hand painting and spraying apparatus, decorating materials, wallpapers and coverings, electrical, gas, oil and other illuminating and heating plant and fittings, road making plant and materials; and already the greater part of the available space has been taken up. Bingley Hall, the venue chosen, is within a few minutes walk of the Town Hall, post office, railway and tram termini.

The following conferences have been arranged during the week: September 8, Birmingham Association of Building Trades Employers; September 9, Birmingham and District Master House

Painters' Association; September 16, Birmingham and District House Builders' Association; September 17, Midland Federation of Building Trade Employers.

Art in Industry.

The Need of Trained Designers.

The scheme formulated some time ago to bring the art schools into closer touch with the needs of industry, with the object of securing an improvement in the artistic quality of British goods and of enhancing their competitive value in the world's markets, is the subject of a memorandum on State-aided art education submitted to the Board of Education by the Industrial Art Committee of the Federation of British Industries. The memorandum reviews the conditions in the various trades dependent upon artistic design, and states that the printed fabric sections of the textile industry could absorb large numbers of young people from seventeen to twenty years of age, as designers who were equipped with a broad artistic training. The view of those engaged in this and other branches of the textile trades and also the wallpaper industry is that the quality of the art training is of much more importance than the technical training, which can easily be acquired in the works and can probably not be taught elsewhere. While it is not suggested that the schools should attempt to teach the production of immediately saleable designs, it is important that they should keep in close touch with the industries concerned. The training might be concentrated by scholarships at a small number of schools. In the pottery, furniture, precious metal and other metal trades there is a potential demand for trained artists of the type already mentioned although probably the training would need to include a greater proportion of technical instruction. There is a wide scope for young people with artistic training in advertising and illustration work, but there is need for provision for classes specializing in this kind of work, with more extensive study of all types of lettering, design, and colour (including wash drawing and pen drawing), and also lay-out and drawing from modern life.

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Housing Experiments.

The Birmingham Corporation have opened for inspection the houses erected at Hay Mill for the purpose of demonstrating to the public how new materials and new methods of building working-class houses can be used. Among these are two of the steel houses towards which Mr. N. Chamberlain, the Minister of Health, has given a grant of £200. Another interesting experiment in the Birmingham district is a pair of houses now being built at Bournville that will be equipped throughout, for both heating and lighting, with electricity. Only one firegrate is being built in each house. It is estimated that this will bring about a saving of some £20, as electric fittings are estimated to cost £50, and brickwork for chimneys, grates, hot-water circulators, and gas equipment, £70.

There are already at Bournville seven houses and bungalows built in 1919 to illustrate the use of wood, of concrete blocks, and of rammed earth. It is said that the conclusion arrived at from trying out these experimental methods six years ago is that brick is, on the whole, the most satisfactory method in that district. The views, therefore, of those who are to occupy the "Telford" steel houses that have been erected, both at Bournville and at Hay Mill, are being awaited with interest by those who recognize that the ultimate success of any new method must, in the long run, depend upon the verdict given by the public.

Waterloo Bridge.

We have received from the Royal Institute of British Architects a copy of the Report of the Conference of Societies urging the preservation of Waterloo Bridge, which has now been submitted to the London County Council. This report is the outcome of further inquiry and consideration undertaken by the Conference since February 24 last, when they attended by deputation before the Special Committee on Thames Bridges of the London County Council, and were informed that further evidence as to the possibility of maintaining the bridge in its present form would receive consideration. This evidence has now been obtained, and is fully set out in the report.

Copies of the report may be obtained on application to Ian MacAlister, Esq., Secretary, Royal Institute of British Architects, 9 Conduit Street, London, W.1, at the price of 3s. 6d.

TRADE AND CRAFT.

The War Memorial at Malvern College.

The general contractors were Messrs. Thomas Broad, Ltd., Graham Works, Great Malvern, and the sub-contractors were: Engert and Rolfe, Ltd. (asphalt); The Leckhampton Quarries Co. (stone); The Farmington Stone Quarry (slates); C. E. Welstead, Ltd. (casements and casement fittings); Thomas Broad, Ltd. (plumbing, sanitary work, electric wiring and panelling, etc., in English oak and carving); Doulton & Co. (sanitary ware fittings and special door surrounds); Durato Flooring Co., Ltd. (asbestos flooring); Druce & Co., Ltd., and Metropolitan Vickers, Ltd. (electric light fixtures); James Gibbons, Ltd. (locks and ironmongery); Jeffrey & Co. (heating apparatus); H. R. Woodhouse-Wild (clock for chimneypiece); The United Stone Firms, Ltd. (stone steps, etc.); W. Bainbridge Reynolds, Ltd. (special bronze lamps); Robert Bridgeman and Sons (carvings on the oak woodwork at the college library); Shuffrey & Co. (fireplace in the upper room and dogs for the fireplace in the main hall). The rubber floors, which are of panel design, have an excellent effect, and are most suitable as much for their silence as for their sanitary qualities. They were supplied by The Leyland and Birmingham Rubber Co.

Pollard's Annual General Meeting.

The thirtieth annual general meeting of Messrs. E. Pollard & Co., Ltd., was held on June 25th, at the company's offices, St. John's Square, London, E.C.1, when the retiring directors were re-elected.

During his remarks, the chairman, Mr. E. Pollard, stated that the new branches at Manchester and Dublin were creating a large volume of fresh business, and it was essential to hasten on the building of the new factory with all possible speed.

With regard to the Sundries Company, he was pleased to say that several new processes of manufacture had allowed the company to compete with great success in foreign markets, and representatives were well established in India, and the Far East, Australia, New Zealand, Africa, Canada, and South America.



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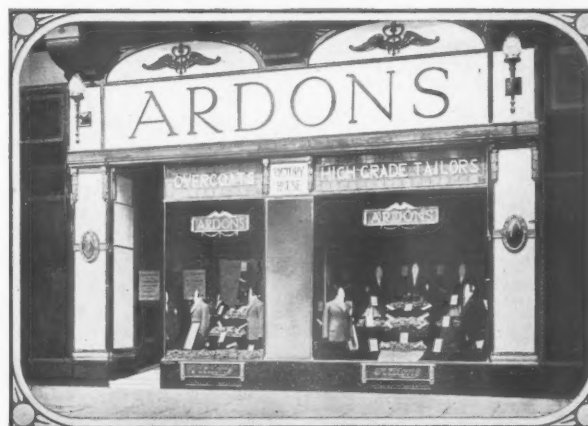
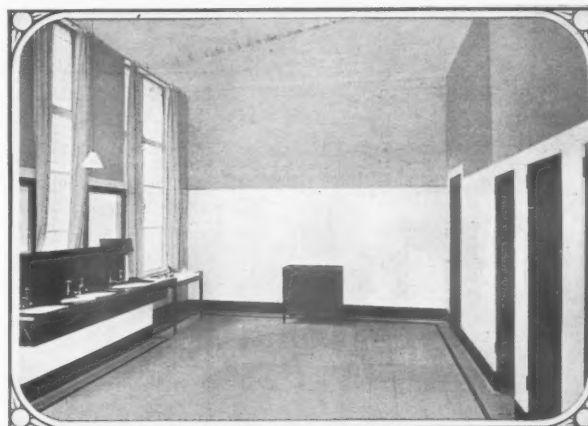
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THE ARCHITECTURAL REVIEW.

A Half-century of Progress.

Messrs. Johnson and Phillips, the well-known firm of electrical engineers and cable makers, celebrated their Jubilee last month. During the last fifty years the works, site, and industry have undergone a striking change.

In 1875 the electrical engineer was a telegraph engineer, telegraphy being still practically the only commercial application of electricity. Consequently, it was as telegraph engineers that the firm of Johnson and Phillips made its debut. The machines and gear by which were laid the early Atlantic and other submarine cables which followed them, had naturally been of improvised design, but now well-defined principles and requirements were beginning to appear, and it was in connection with such machinery that the firm first ventured upon orders for heavy engineering plant. That their designs were and continue to be successful is amply proved by the long and continuous roll of cable steamers—the majority, in fact, of the world's cable fleet—whose cable paying-out, picking up, and handling machinery has been designed and made at Charlton.

The firm was one of the first to undertake the manufacture of arc lamps, and, until the outbreak of war in 1914 and the evolution of the metal filament incandescent lamp, the firm was one of the foremost arc lamp manufacturers.

Among the many products of this firm, telephone cables hold an important place. Many of our largest cities are linked by J. and P. underground trunk telephone mains, and a large staff is constantly kept busy carrying out this work for the postal authorities.

Among the important contracts now being carried out is the S.E. & C.R. electrification cable contract, one of the largest of its kind ever placed in connection with railway electrification.

Two New Contracts.

Messrs. W. H. Gaze and Sons, Ltd., of 10 Conduit Street, W.1, and Kingston-on-Thames, have been entrusted with the contracts for the out-patients' department and residents' hostel, London Hospital (architect, J. T. Oatley, L.R.I.B.A., resident architect), and new offices for the "Illustrated London News and Sketch," Ltd., 16 Essex Street (architects, Messrs. William and Edward Hunt, Donington House, Norfolk Street, W.C.2).

The "Ideal" System of Heating and Hot Water Supply.

We reproduce below a scale model of a modern house, the original of which is now being exhibited at the British Empire Exhibition. It will be seen that a very small amount of piping is



required for the installation of this system, which not only supplies hot water continuously but heats all the rooms in the house.

A New House Organ.

The Associated Portland Cement Manufacturers have inaugurated a house organ called "The Blue Circle," its object being to form the link and means of communication between each branch and works of this great company. The opportunity has been taken to describe the new headquarters of the A.P.C.M. in Tothill Street, which now houses the whole of the headquarters' staffs of the associated companies, including that of the works department. Among the many interesting features in this journal is an article on the early days of Portland cement, when great secrecy was observed to prevent rivals from copying the process.

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THE ARCHITECTURAL REVIEW.

RECENT BOOKS.

Furnishing and Decoration.

The Art and Craft of Home Making. By EDWARD W. GREGORY. Second Edition, Revised and Enlarged. London: Thomas Murby & Co. Price 15s. net.

More than ten years have elapsed since the publication of the first edition of this book, and in the interval great changes have taken place in our ideas concerning the furnishing and decoration of the home.

This new edition, which has been prepared to meet the altered conditions, is well illustrated by photographs and drawings of views of rooms, details, and plans. The important question of colour has also been considered, and is represented by the inclusion of eight suggestions for colour-schemes for rooms. The appendix, containing a great number of useful hints and wrinkles for the efficient upkeep of the home, forms a very useful feature of this interesting book, which should be read by all who are seeking, within the limitations of a modest purse, to invest their homes with individuality and charm.

A. E. D.

A New Series of Cathedral Guide Books.

Cathedrals, Abbeys, and Famous Churches. Edited by GORDON HORNE. Various volumes by various hands. 192 pages in each volume, 6½ in. by 4½ in. Price 2s. 6d. net. London and Toronto: J. M. Dent & Sons, Ltd.

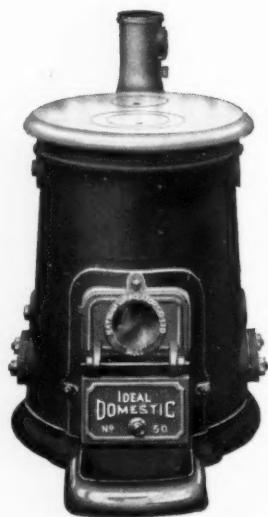
If the England of to-day were as indifferent to piety as it is commonly alleged to be, Liverpool, Truro, and Westminster Cathedrals would not have materialized, money would not have been lavished on the preservation of Canterbury, Lincoln, and the Abbey of Westminster; there would have been no loud outcry against the threat to demolish the City churches; and, lastly, this series of books dealing with cathedrals, abbeys, and famous churches, would not have been produced. By this and by that it would appear that the "power of the religious sentiment," which created so much glorious religious architecture in mediæval times, is not so obsolete as Emerson feared it was, but is merely expressing itself in accordance with a more modern

trend of thought. The newer buildings may use a slightly different dialect, but they speak the same language; and the monuments to piety, the sermons in stones, are more numerous than ever.

Always the human mind inquires, as did the ancient Greeks, "What is new?" That way progress lies. Since the ancients of most of the buildings dealt with in this series is an essential quality, compelling our admiration for the skill and artistry of their makers, the editor, to minister to the natural love of change, must needs present the old and indispensable matter in some new and attractive form. Mr. Gordon Horne, the editor of the series, thus unfolds his plan for recasting the dull old bullion into bright new currency: "The writers," he informs us, "have been encouraged to emphasize as far as possible the personal aspect of the buildings described. . . . Architectural description has been restricted to salient features." No doubt the "personal aspect" of buildings is prolific in titbits of history, much of it legendary, but by no means less interesting on that account; and if this particular method of approach stimulates popular interest in buildings by demonstrating how intimately they are related to human affairs, Mr. Horne's project is sufficiently justified. First to attract attention, and then to awaken interest, is to set to work upon an approved principle. Afterwards, the fortune of the little books, and of the mission one would fain see them fulfil, must depend partly upon the skill of presentment exhibited by the various contributors whose services the editor has enlisted, and partly upon the willingness of the public to dance to such dulcet piping.

On the whole, the writers seem to have caught the spirit of the editor's intention. At all events, they give us abundance of personal interest; and while, in accordance with his wishes, they are sparing of technical detail, they have not neglected the salient features of architectural description. They should certainly whet the appetite for fuller information. A wealth of pictures, many of them from photographs or sketches made by the editor himself, should serve to make the little books sufficiently architectural for the uses they are intended to serve. Small, both in size and in price, they are in both respects convenient for the pocket.

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THE ARCHITECTURAL REVIEW.

Books of the Month.

MODERN BUILDING PRACTICE. By WM. HARVEY. London: The Architectural Press. Price 5s. net.

ENGLISH ROOMS AND THEIR DECORATION AT A GLANCE. By CHAS. HAYWARD. London: The Architectural Press. Price 5s. net.

LOCKWOOD'S MANUALS—DAMP WALLS. By E. G. BLAKE. London: Lockwood and Son. Price 8s. 6d. net.

CATHEDRALS, ABBEYS, AND FAMOUS CHURCHES—WESTMINSTER ABBEY. By B. HOME. Price 2s. 6d. net. And WINCHESTER AND SALISBURY. By F. FOORD. Price 2s. 6d. net.

Early Chinese Printing.

Acquisitions at British Museum.

The British Museum has just acquired a group of objects of pottery and bronze found at Felmingham Hall, Norfolk, in 1844, with coins of about A.D. 255. The bronzes include two heads, probably of local workmanship, and a striking little figure which it is thought may have been imported. There has also been secured the second earliest piece of known Chinese printing. This was discovered in the foundation of a building erected in China in A.D. 975, which fell down last year. Other acquisitions include an Assyrian cylinder seal of the seventh century B.C. made of chalcedony, which gives a clear representation of two riders on camels, and a number of French Revolution and Napoleonic prints that formed part of Lord Crawford's collection.

A gift of two drawings by Eugène Lemercier has been made to the museum by Mme. Lemercier, the mother of that young French artist who was killed in the war. Several of his pictures have been placed in public buildings in France, and the two drawings that have been presented to the British Museum were studies for a large picture which is in the palace of the French Senate.

Dickens' Old London House.

Since the house at 48 Doughty Street, W.C., in which Dickens wrote "Oliver Twist" and "Nicholas Nickleby" and finished "The Pickwick Papers" was opened to the public in June through the efforts of the Dickens Fellowship, 1,124 people have visited it.

The novelist's popularity in the United States is indicated by the fact that Minneapolis, Indianapolis, Dakota, Wisconsin, and Washington, D.C., are numbered among the homes of those who during the last few weeks have inspected this little Victorian house, in which Oliver Twist, Bill Sikes, Fagin, Mr. Mantalini, and the brothers Cheeryble were created.

The library in the house is one of the most representative collections of Dickensian literature in existence.

Waterloo Bridge.

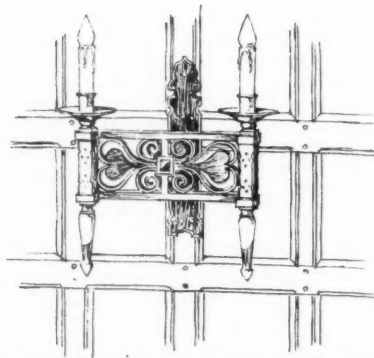
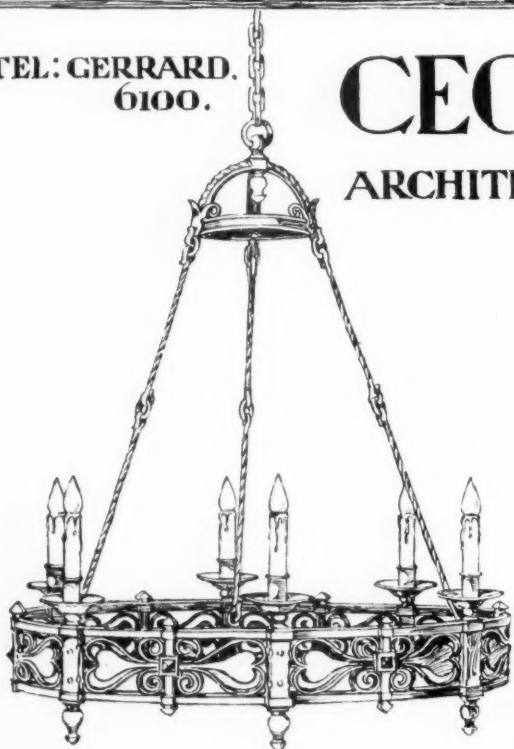
It is most encouraging to find a lay periodical so sturdily urging the preservation of Waterloo Bridge. "My Magazine," edited by Mr. Arthur Mee, for August, 1925, contains a strong appeal for the retention of Rennie's masterpiece. It emphasizes the fact that it is proposed to pull down so wonderful a creation as Waterloo Bridge and allow a monstrosity such as Charing Cross Bridge to stand.

It is curious to read in Old and New London that Charing Cross Bridge was founded on the ruin of a graceful suspension bridge "of quite modern construction," and that "close to this bridge groups of piles are to be discerned, denoting where much treasure was sunk. These and certain devastations in Scotland Yard are the only evidences that remain of a remarkable scheme abandoned, or very long in abeyance, for connecting Whitehall and the Waterloo Bridge Road by means of a pneumatic railway tube passing under the river."

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Romance of Warwick Priory.

Demolition Sale of an Historic Mansion.

The old county town of Warwick is shortly to lose one of its most ancient and interesting links with the past—namely, Warwick Priory, the demolition sale of which has been announced. Efforts have been made to save the fine old mansion, but these have apparently failed, and unless some eleventh-hour arrangement is made with the owner the demolition will take place.

The local archaeological society asked the town council to use its influence with the owner to prevent such a loss, but when a resolution recommending action in the matter came before the council it was lost by a large majority. The Office of Works was also approached in the hope that it would take action under the Ancient Monuments Act, but, while expressing the hope that some local effort would be made to preserve the building intact, the department regretted its inability to adopt this course.

Standing on an eminence in the centre of the town, the priory of St. Sepulchre, as it was originally known, was founded in 1124, during the reign of Henry I, by Henry de Newburgh, Earl of Warwick. For many years the house and the lands in Warwick continued vested in the Crown until they were granted by letters patent, in 1547, to Thomas Hawkins, "the son of one Hawkins who sold fish by retail at the market cross in Warwick, and who was therefore called Fisher by most people."

Following the death of Hawkins the priory passed to his son, who ended his days in the Fleet prison as the result of making a fraudulent conveyance to Sir John Puckering, a Speaker of the House of Commons and Keeper of the Great Seal of England, to whom the property was sold. It remained in the Puckering family for nearly 140 years. The next owner was Mr. Henry Wise, Deputy Ranger of Hyde Park and Superintendent of the Royal Gardens at Hampton Court. His descendants were still in possession when, in 1850, the Great Western Railway, desiring to cut through with their main line to Birmingham, were obliged to purchase the whole estate. The property subsequently passed to a Mr. Scott, of Birmingham, and then to Mr. Thomas Lloyd,

the grandfather of the present owner and of Sir George Lloyd, the High Commissioner for Egypt. In the early part of the eighteenth century, when the property was occupied by Sir John and Lady Bowyen, indirect descendants of Sir John Puckering, a tradition of lavish hospitality seems to have been associated with the priory. Features of the mansion are a great hall and a fine dining-room with richly-stained windows, a beautiful carved oak staircase, and oak panelling. Many of the residents of Warwick would like to see the buildings converted into a museum and the grounds used as a public park. The probable end, however, will be that a fine building site will become available.

Beautiful 12th Century Architecture.

Discovery in Sussex Church.

A mile from Barnham is the ancient village and church of St. Mary Barnham. The squire, in the course of excavations undertaken in connection with the construction of an organ chamber and vestry for the church, has laid bare one of three arches of extraordinary beauty and freshness, belonging to the twelfth century.

The oldest part of the church is partly Saxon and partly Norman, while the eastern end dates from the twelfth century. The church was reduced to ruins during the Civil War in the seventeenth century. It was hastily patched up after the war, and the remnant of the old fabric, which has now been revealed, was hidden. It is a piece of architecture of great beauty, which ought to be preserved before it is too late. With this end in view the vicar managed, with the help of local charities, to collect the nucleus of a small fund (under £100), but a far larger sum would be needed.

If any archaeologist will visit Barnham he will see how lovely a building the mediæval church was, and how poor and mean its present condition has become. The vicar, the Rev. R. Barrett, will gladly supply photographs and information to any who are interested.

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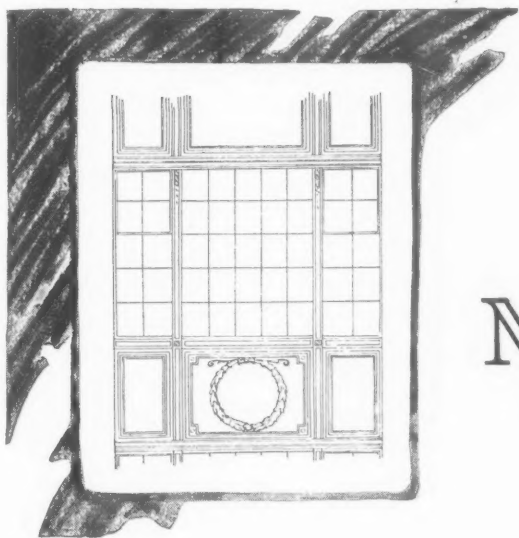
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THE ARCHITECTURAL REVIEW.

R.I.B.A. Final and Special Examinations.

The final and special examinations, qualifying for candidature as Associate R.I.B.A., were held in London from July 8 to 16. Of the sixty-two candidates admitted (one of whom took Part II only), forty-two passed, and the remaining twenty were relegated. The successful candidates were as follows:

Aimer, K. W. (Special).	Hume, B. S.	Sharma, P. L.
Alcorn, W. J.	*Ibrahim, A. F. (Special).	Simpson, J. R. M. (Special).
Alsop, G. H.	King, J. G.	Smith, E. S.
Andrews, C. E. A. (Special).	Lander, F. J.	Stokes, H. W.
Baily, B. W. S. S. (Special).	Martin, G. L.	Taylor, K. S.
Bhuta, G. M.	Metcalfe, J. A.	Thompson, A. J. (Special).
Bowen, W. A. F. (Special).	Miller, J. C.	Tocher, W.
Channon, G. D. (Special).	Parker, J. H.	Toome, A. A. G.
Chatterley, A. O.	Prangnell, C. T.	Turner, E. G. (Special).
Conolly, H.	Price, W. J. B.	Unwin, E. (Special).
Cooper, J. B.	Read, G. B.	Winter, F. T. (Special).
Fahy, C. P. (Special).	Rix, A. D.	Woodgate, J. A. (Special).
Forster, E.	*Rizkalla, N. (Special).	Wray, K. F.
Harman, R. S. D.	Senyard, L. (Special).	Wrigley, P. H.

*These candidates are not British Subjects, but took the Examination for the purpose of obtaining certificates to that effect.

Special Examination in Design for Former Members of the Society of Architects.

The special examination in design for former members of the Society of Architects to qualify for the Associateship was held from July 8 to 13. Of the twenty-three candidates admitted, nineteen passed, and the remaining four were relegated. The successful candidates were as follows:

Adams, W. H.	Collins, S. H.	Jones, E. D.	Picten, C. J.
Bill, E. R.	Fox, C. W.	Macphail, D. S.	Price, T. G.
Buttton, F. C.	Hughes, J. O.	Marshall, J. E.	Scales, S. G.
Chilton, E. A.	Jackson, G. W.	Millet, D. G.	Werry, W. J.
Collins, H.	James, J. C. F.	O'Beirne, T.	

Examination in Professional Practice for Students of Recognized Schools Exempted from the Final Examination.

The following candidates passed this examination, which was held on July 14 and 16:

Allen, A. M. (Architectural Association).	Farquhar, L. G. (Glasgow School of Architecture).
Astbury, F. N. (Liverpool University).	Glashan, W. (Robert Gordon's Colleges, Aberdeen).
Barton, H. L. (Liverpool University).	Green, F. E. (Architectural Association).
Cameron, A. E. (Architectural Association).	Greenidge, J. T. W. (London University).
Clark, J. C. (Robert Gordon's Colleges, Aberdeen).	Khan, H. H. (Architectural Association).
Crossley, F. H. (Liverpool University).	Lawrie, R. S. (Robert Gordon's Colleges, Aberdeen).
Cutbush, P. (Architectural Association).	
Deas, T. V. (Glasgow School of Architecture).	

Lewis, D. A. (Miss) (Architectural Association).	Shaw, C. C. (Liverpool University).
Lewis, E. W. (Architectural Association).	Silcock, F. T. (Miss) (Liverpool University).
Louw, H. J. (Architectural Association).	Stewart, A. M. (Robert Gordon's Colleges, Aberdeen).
Meikle, E. (Miss) (Architectural Association).	Thearle, H. (Liverpool University).
Minoprio, C. A. (Liverpool University).	Walker, A. G. (Glasgow School of Architecture).
Morrison, R. H. (Robert Gordon's Colleges, Aberdeen).	Wall, M. A. M. (Miss) (Liverpool University).
Owen, J. H. L. (Liverpool University).	Wills, T. T. (Liverpool University).
Percik, W. (Architectural Association).	Wood, J. W. (Architectural Association).
Preston, F. L. (Architectural Association).	Wood, T. R. (Robert Gordon's Colleges, Aberdeen).
Roscoe, F., Jr. (Architectural Association).	

Somerset Archaeological Society.

Further Excavations at Glastonbury Abbey.

The annual meeting of the Somerset Archaeological and Natural History Society was held at Langport recently. Major Maurice Cely Trevilian, High Sheriff of Somerset, whose father was president of the society when it last held its annual meeting at Langport thirty-one years ago, was elected president in succession to Professor Sollas, of Oxford.

Mr. Henry Hobhouse congratulated the society upon having a membership of over a thousand and being as flourishing as at any time during its eighty years' existence. Looking back over the last thirty years they found that, notwithstanding great and far-reaching social changes, the love of antiquity and archaeology remained strong and even more active than ever before. This was manifested in the activities of the society for the preservation of Ancient Buildings, the National Trust, and in archaeological excavations at home and abroad, also in revival of folksongs and dancing and country folklore and language. All these things were symptoms that man could not live either in the present or the future alone, and that the past would always haunt and interest him. The Somerset Archaeological Society and kindred institutions would continue to flourish so long as they could interest and instruct the rising generation in local history and archaeology.

The annual report stated that the trustees of Glastonbury Abbey had expressed their willingness for the society to resume excavations at the Abbey next year in conjunction with the Society of Antiquaries; and this would be done.

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THE ARCHITECTURAL REVIEW.

Nissen Houses.

The Nissen type of house, which was recently erected at Yeovil, in Somersetshire, is being adopted in other parts of the country. In appearance the house somewhat resembles a magnified army hut of the type known as the Nissen hut, with certain architectural improvements. The Queenborough Borough Council have invited tenders, but are proposing to substitute brick for concrete, as it is thought possible that in this instance brick construction will be cheaper. The Borough of Ipswich is proposing to obtain tenders for a sample pair of parlour-type houses, also of brick construction. Several tenders for the erection of the Nissen-Petren type of house have been approved in the Yeovil district, and schemes are in contemplation around Tiverton. Several Government Departments are investigating the suitability of this type of house for their own requirements.

Westminster Abbey.

Much hidden beauty in the fabric of Westminster Abbey is slowly being revealed by the workmen engaged in restoration work, and the many visitors who are daily shown over the Cathedral are finding that the transformation of the building from its present soot-covered condition into a state in which the original cream-coloured stone may be seen gives a new grace to the architectural beauties of the edifice. The portion of walls which has so far been cleaned is on the southern side of Henry VII's Chapel, near the entrance to the Poets' Corner. The work now being accomplished must bring home to the public the devastating effects of smoke on our beautiful buildings, and may have the effect of strengthening public opinion in favour of more strenuous efforts to secure smoke abatement.

Progress is also being made with renovation work in the interior of the Abbey, and the work of cleaning the Chantry of Henry V is more than half finished.

Tattershall and its Fireplaces.

The late Lord Curzon acquired Tattershall Castle in 1911 with the objects of restoring it and saving it for the nation. At that time there were fears that the castle would be pulled down and removed to America. The four famous fireplaces, which are features of great archaeological interest in the castle, were reported to have been sold for removal to America, and they were actually taken from the building and stored in London. Correspondence appeared in "The Times" protesting against such acts of vandalism, and urging that efforts should be made to save the fireplaces and the castle for the nation. The interest of the National Trust and the public generally was aroused. On November 7, 1911, "The Times" announced that the castle, which had been so much before the public in connection with the removal of the famous fireplaces, had been saved from destruction, and that Lord Curzon, who had always been warmly interested in the preservation of archaeological remains, and who had intervened at the last moment to rescue the castle from the risks of further vandalism or demolition, was the purchaser.

The historic fireplaces were restored, and on June 5, 1912, Lord Curzon visited Tattershall and received a public welcome. On that occasion he outlined his plans for restoring the castle, and recalled the circumstances under which he had recovered the ancient building seven months before. He only had less than twenty-four hours to do it, he said. He came down there by the morning train, he saw the place, and by five o'clock that afternoon he sent a telegram to say that he would buy it to recover it for the nation.

Tattershall Castle, though it consists of little more than the Keep Tower, is one of the finest pieces of mediæval brickwork in England. It was built by Ralph, third Baron Cromwell, Lord High Treasurer to Henry VI, and is quadrangular in shape, with octagonal turrets at the corners. The tower is 112 ft. in height, and in parts the walls are 16 ft. thick.

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THE ARCHITECTURAL REVIEW.

Civil List Pensions.

A Civil List pension of £100 for Professor Patrick Geddes, the distinguished town-planner, is included in a list of pensions granted during the year ended 31 March, 1925.

Professor Geddes, who is now Professor of Sociology and Civics, University of Bombay, was engaged by the International Zionist Commission to draw up a plan for the new Jerusalem and for other town-planning work in Palestine. Besides his distinguished work as Professor of Botany, he was a pioneer in the establishment of student residences in Edinburgh and in Chelsea.

Mr. John Starkie Gardner, in recognition of his services to metal work and decorative art, was granted £75.

Royal College of Art.

Lord Eustace Percy, M.P., president of the Board of Education, recently presented the diplomas of the Royal College of Art in the Lecture Theatre of the Victoria and Albert Museum, South Kensington.

Professor W. Rothenstein, Principal of the College, said that the Royal College of Art was the only institution directly administered by the Board of Education.

Lord Eustace Percy said that the greatest and most valuable thing that they had got in this country was the tradition of freedom from Government control in teaching. The college was now evolving its own standards and methods of art teaching. He wanted not to control, but to assist. They had there a representative of the Federation of British Industries, and they knew that the federation had taken a keen interest in the work of the college by giving prizes annually. That represented a co-operation between industry and education which was absolutely indispensable at the present moment. Nowhere was it more indispensable than in the region of industrial art. At the moment it was not the time to ask industry to do anything, but it was true that from the point of view of future industrial prosperity the subject should be inquired into carefully.

The Kitchener Memorial.

The Kitchener War Memorial Tower, which is being erected at Marwick Head, Birsay, Orkney, overlooking the spot where *H.M.S. Hampshire* was lost, is to be unveiled about the middle of September. The inscription will be as follows: "This tower was raised by the people of Orkney in memory of Field-Marshal Earl Kitchener of Khartoum, on that corner of his country which he served so faithfully nearest to the place where he died on duty."

Proposed Memorial Chapel for Westminster Abbey.

The Dean and Chapter of Westminster have decided to convert the enclosure at the south-west corner of the nave into a chapel in memory of all those, known and unknown, who gave their lives in the Great War. In this chapel will be placed a tablet of brass inscribed with the names of the old choristers and other members of the Abbey staff who fell in the war. A provisional design for its furnishing has been prepared by Mr. J. N. Comper.

Architects' Success.

The names of the seven successful architects in the first stage of the National Competition for the War Memorial to be erected at Ottawa, for which Parliament has appropriated £20,000, are announced, and include four British, one American, and two Canadian firms.

The British architects are Mr. Lodge, of Bedford Square, London (with Mr. Rosslyn, sculptor); Mr. Vernon March, of Farnborough, Kent; Mr. F. Brook Hitch, of Queen's Terrace, London; and Mr. Wm. J. Smith, Crosshill, Glasgow.



The Tower, Bristol University.

Architects: Messrs. Oatley & Lawrence.

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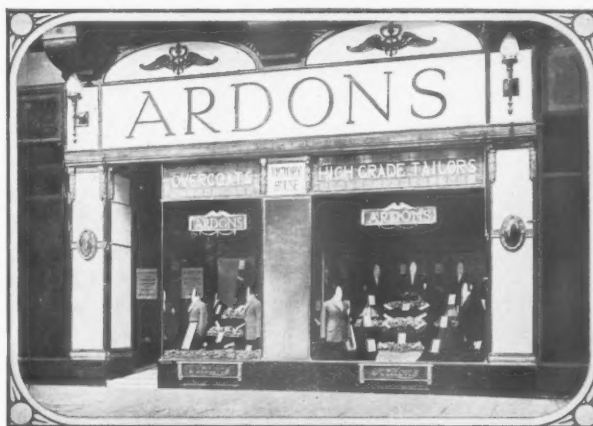
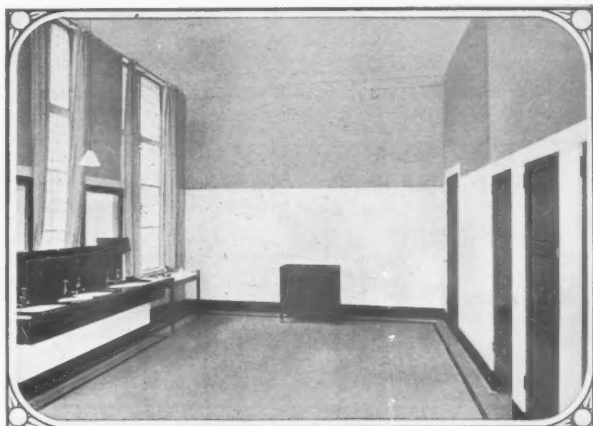
Contractors for the Plumbing Work at the
New University Buildings, Bristol.

Press Notice:—

*"University Plumbing in Bristol,
England."*

Under the above heading *The American "Plumbers' Trade Journal, Steam and Hot Water Fitters' Review"* on March 15, 1925, published an illustrated article describing the modern plumbing methods adopted at Bristol University; the following extract is quoted from this article:—

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THE ARCHITECTURAL REVIEW.

TRADE AND CRAFT.

Furniture at the Paris Exhibition.

The Jury of Award at the Paris Exhibition has accorded the Diplôme d'Honneur to four pieces of furniture exhibited by The Bath Cabinet Makers Co., Ltd., in the British Pavilion. The furniture was designed by Mr. C. A. Richter.

Central Heating.

Messrs. Shell-Mex, Ltd., have published an instructive booklet on central heating with Mex oil fuel. The experiments conducted during the past three years by the technical staff of the company, in co-operation with oil-burner manufacturers and heating engineers, have resulted in the design of a British plant which can be applied to any ordinary type of central-heating boiler, and which, it is claimed, is sufficiently simple and reliable to be left unattended for long periods without the risk of a breakdown. Briefly the system of working is as follows: An air blast at low pressure provided by a small electrically-driven fan operates a rotary oil atomiser (or rotamiser), which converts the liquid fuel into an oil mist. The oil mist is intermingled with the correct proportion of air and passes forward into the furnace of the boiler. It is claimed that perfectly smokeless combustion is obtained although the consumption of oil may be varied from a quarter of a gallon to four gallons an hour. Thus, the system admits of flexibility and should be capable of dealing with any fluctuations in demand likely to be experienced in this country. An automatic valve, by means of which the oil fuel is regulated according to the temperature of the outgoing water, is fitted to the oil supply pipe. After the burner is lit in the morning the temperature of the water rapidly rises until a predetermined point is reached, say 180 deg. F. This figure can be varied by simply setting a pointer against the desired temperature as indicated on a graduated scale. On reaching the set temperature the automatic valve comes into operation and the oil supply is cut down until

the burner is passing just sufficient oil to maintain the water temperature at the determined degree. Should the temperature of the water rise, owing to radiators being shut off or changes in atmospheric conditions, the valve automatically reduces the oil supply; and conversely, should the temperature of the water fall below the critical point, the valve immediately increases the oil supply until the point of balance is again reached. It is thus possible to meet the widest variations in the demands on the plant without the necessity for an attendant. Although the firm do not manufacture oil-burning plant, they maintain a special department to advise interested parties on the selection of the most suitable oil-burning apparatus for each individual requirement.

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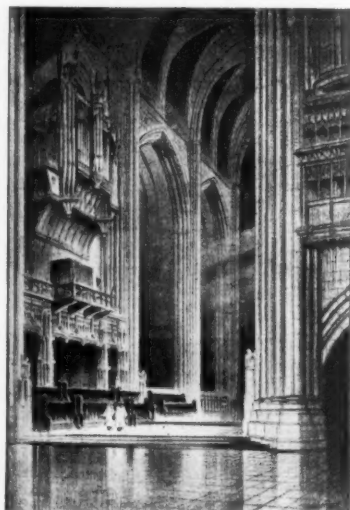
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THE ARCHITECTURAL REVIEW.

New Offices for the P. and O.

The general contractors were Trollope and Colls, and the sub-contractors were: Faldo & Co. (asphalt); F. J. Barnes, Ltd. (stone); P. G. Bentham (carved stone work); Brookes, Ltd. (granite base); Trollope and Colls (reinforced concrete construction and special woodwork); Dorman, Long & Co. (steel work); Cullum & Co., Ltd. (fireproof); Martin Van Straaten, Ltd. (tiles); Stirling and Johnson, Ltd. (slates); W. Richardson & Co. (casements and casement fittings); Luxfer Glazing Co. (patent glazing and fittings); Matthew Hall & Co. (plumbing and sanitary work and sanitary ware); Burke & Co. (marble flooring); Electrical Installations, Ltd. (electric wiring); G. Jackson and Son (plaster work); Birmingham Guild, Ltd. (bank entrance doors); Birmingham Guild, and W. Richardson & Co. (art metal work); Charles Smith, Sons & Co. (door furniture); W. Richardson & Co., and Haywards, Ltd. (gates, railings, handrails, balusters, etc.); Burke & Co., and Bellman, Ivey and Carter (marble work); Doulton & Co., Ltd. (stair treads); Waygood-Otis, Ltd. (lifts); James Gray, Ltd. (heating apparatus and boilers); Wheeler, Ltd. (ventilating apparatus); Chatwood Safe Co. (strong-room doors, safes, etc.); Trollope and Colls, and Carter & Co. (bank fittings); Isler & Co. (wells and well-sinking).

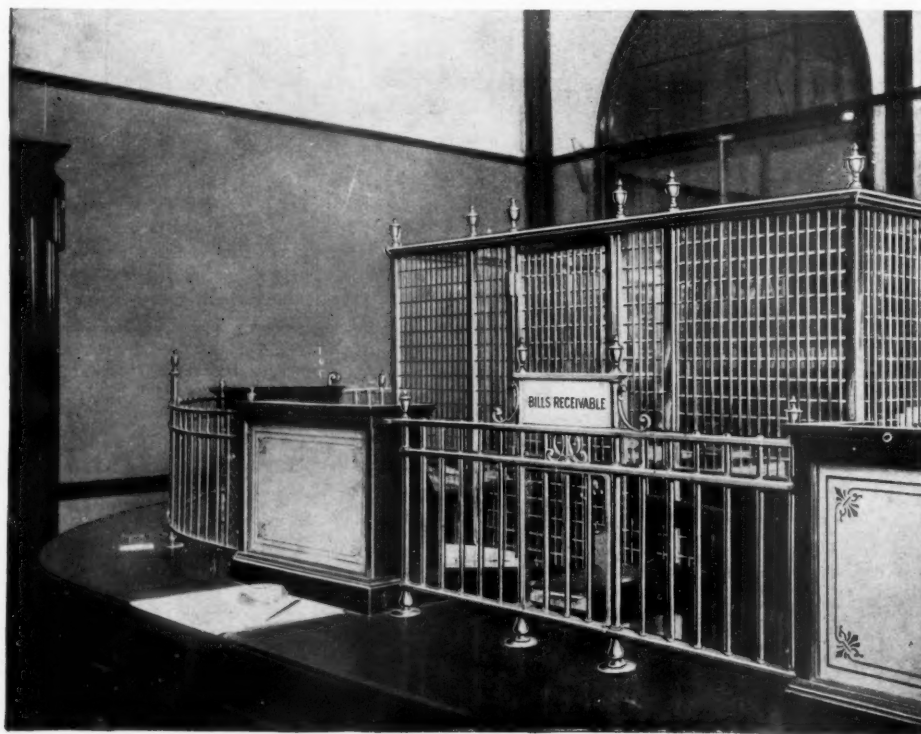
Fox Steep, near Wargrave-on-Thames.

The general contractors were Messrs. N. C. Wade, of Whetstone, and the sub-contractors were: Van Straaten and Daneshill (bricks); R. E. Pease & Co. (casements); Spencers (gas fixtures); Henry Hope and Son (heating); John Taylor & Co., of Loughborough (the great bell).

University of Bristol.

Tower and Main Buildings.

The general contractors were H. Willcock & Co., Darlington Street, Wolverhampton, and the sub-contractors were: E. H. Bird (asphalt); Bristol Brick and Tile Co., Ltd., and The Cattybrook Brick Co., Ltd. (bricks); Ruffords (glazed bricks); Bath Stone Firms and Clipsham Stone Co. (stone); Willcock & Co. (carved stone work, electric light fixtures, special flooring and woodwork, and special furnishings); Mouchel and Partners (reinforced concrete work and fireproof floors, etc.); John Lysaght, Ltd. (steel work); Godwin and Thynne, Ltd. (tiles); Roberts, Adlard & Co. (Old Delabole slates); T. and R. Edbrooke and Gardiner, Sons & Co. (casements and casement fittings); Mellowes & Co. (patent glazing and fittings); Carron Co. (grates); A. S. Scull (plumbing and sanitary work, sanitary ware and fittings, and lead-down pipes, R.W. heads, etc.); Marble Mosaic Co. (terrazzo flooring); Buchanan and Curwen (electric wiring); H. W. Cashmore & Co. (plaster work); Arnold W. Robinson (founder's window); John Hall and W. D. Moon (lead glazing); James Gibbons (door furniture); F. and R. Edbrooke and J. W. Singer and Sons (gates, railings, shutters, etc.); Joseph Brooke and Son (stair treads); Smith Major and Stevens (lifts); J. Jeffreys & Co. (boilers, heating and ventilating); J. Taylor & Co. (great bell); Harrison and Harrison (organ); Relay Telephone Co. (telephones); Milner's Safe Co. (strong-room doors, safes, etc.); W. Hancock (lightning conductor); Gent & Co. (internal clocks); F. and R. Edbrooke (fireproof doors); Gardiner, Sons & Co. (cloakroom fixtures); Lucy & Co. (metal parts of library bookcases, stacks and rolling stacks); A. G. Matthews, P. E. Gane, Hancock & Co., W. R. Powell, A. S. Tavener, Libraco, Ltd., North of England School Furnishing Co., Bath Cabinet Makers Co., Ltd. (furnishing); A. G. Bird and King's Heath Guild (wood carving); The Bath & Portland Stone Firms Ltd. (stone).



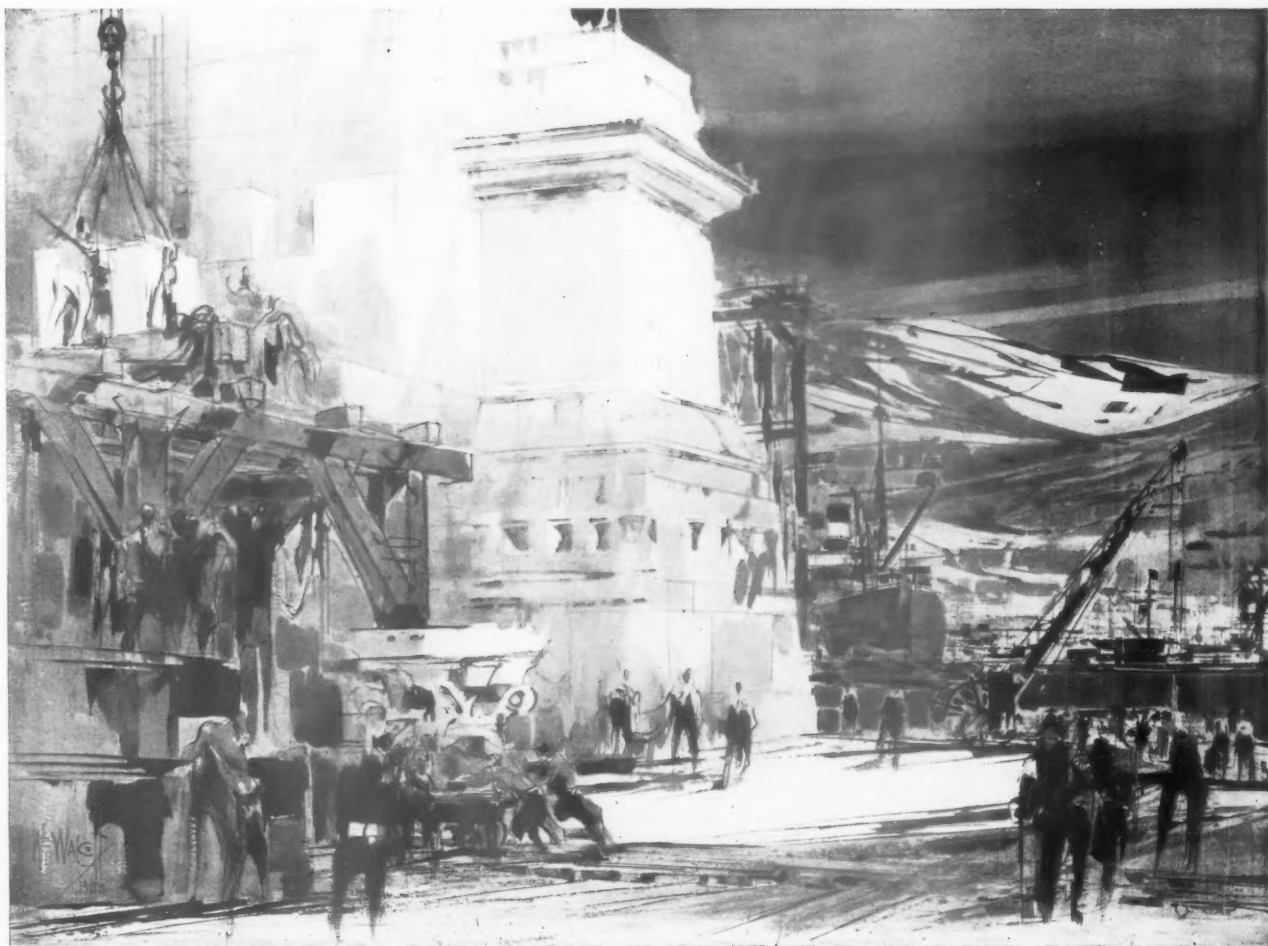
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THE ARCHITECTURAL REVIEW.

Town-Planning. The Difficulties of Zoning.

A useful review of the progress made in this country in town-planning is contained in extracts from the annual report of the Ministry of Health, published as a separate paper (price 6d.). This shows that, apart from the progress made in the actual preparation of schemes by local authorities, the growth of a general interest in town-planning, and of a desire to understand all that it implies, has manifested itself during the past year.

The number of local authorities which have embarked upon the preparation of schemes, and the acreage of land subject to town-planning powers, have much increased during the year. The increase has been larger among local authorities upon which town-planning is not obligatory than among boroughs and urban districts with a population of 20,000 or over. Of the latter, approximately half the total number had passed the necessary resolution or received the requisite authority of the Minister for the purpose by March 31, 1925, though in some instances the areas covered do not include the whole of the land for which schemes have to be prepared. Only one authority, Oxford, has so far availed itself of the powers to protect an already developed area, but the question of applying for similar powers is understood to be under the consideration of Chester and Stratford-on-Avon. The general remarks made upon the preparation of preliminary statements and schemes indicate that practically all cases have been prepared with great care and with an endeavour to secure as good a plan as possible without injuring particular interests or involving serious liability for compensation.

"Local authorities," the report continues, "have also generally contented themselves with settling the main lines of development, wisely leaving reasonable scope for play and adjustments in smaller matters and in the application of the main proposals to the actual course of development itself, save where building operations have been in progress or are immediately imminent, and a more detailed and precise plan is, therefore, justified. Proceedings at inquiries suggest, moreover, that this course is

more generally acceptable to owners than that of a more rigid determination of details before development is expected."

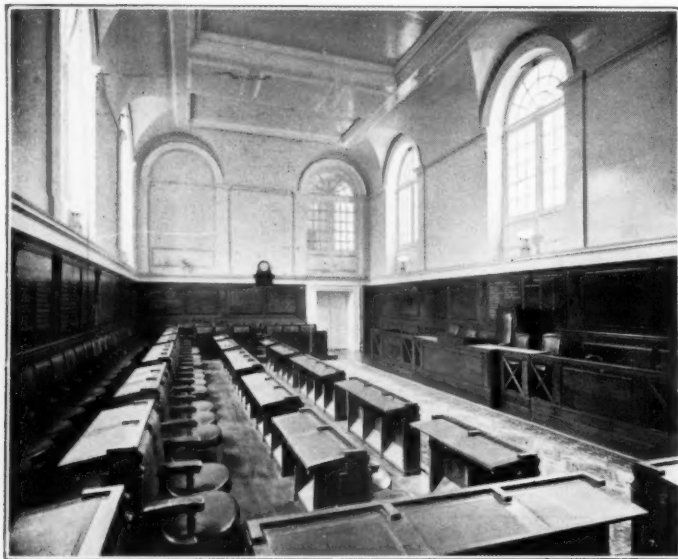
Provision of Open Spaces.

The value of co-ordination between neighbouring authorities, and especially of consultation with the divisional engineers of the Ministry of Transport, is emphasized, as failure to adopt this course must inevitably entail delay in the Minister's approval of any scheme. Some brief particulars are given of interesting features in schemes submitted, and it is pointed out how in one case the preparation of a plan enabled one road and rail bridge to take the place of two, while in another case an understanding was arrived at with a company seeking statutory powers to save from industrial development a stretch of parkland suited for a public open space, and also to avoid the use for housing of a portion of the proposed industrial estate unsuited for the purpose. Another interesting suggestion includes the preservation as a public open space of a specially attractive stretch of land, giving a view to the horizon from the borders of a London common. The South Birmingham, Leeds, and Leamington proposals include exceptionally good provision for open space systems in the form of a surrounding belt in Birmingham, by the riverside at Leamington, and taking advantage of the natural features of stream and hillside in Leeds. The Loughton draft scheme makes provision for an addition to Epping Forest in exchange for strips of forest land proposed to be taken for road widenings.

The main difficulty in zoning, the report brings out, is the prevention of areas obviously most fitted for industrial purposes, and likely to be so used ultimately if kept for that purpose, from being utilized for the erection of houses. The difficulty rises through the possibility of a quicker sale for the common type of development than for the more specialized form for which the land is best suited. It is very desirable that land peculiarly suited for a special use should be restricted as far as possible to that purpose, and especially that indiscriminate mingling of factories and dwelling-houses should be avoided, but it is also realized that it might not be equitable to cause the owners to suffer materially through loss of opportunity for dealing with

(Continued on p. xlviii.)

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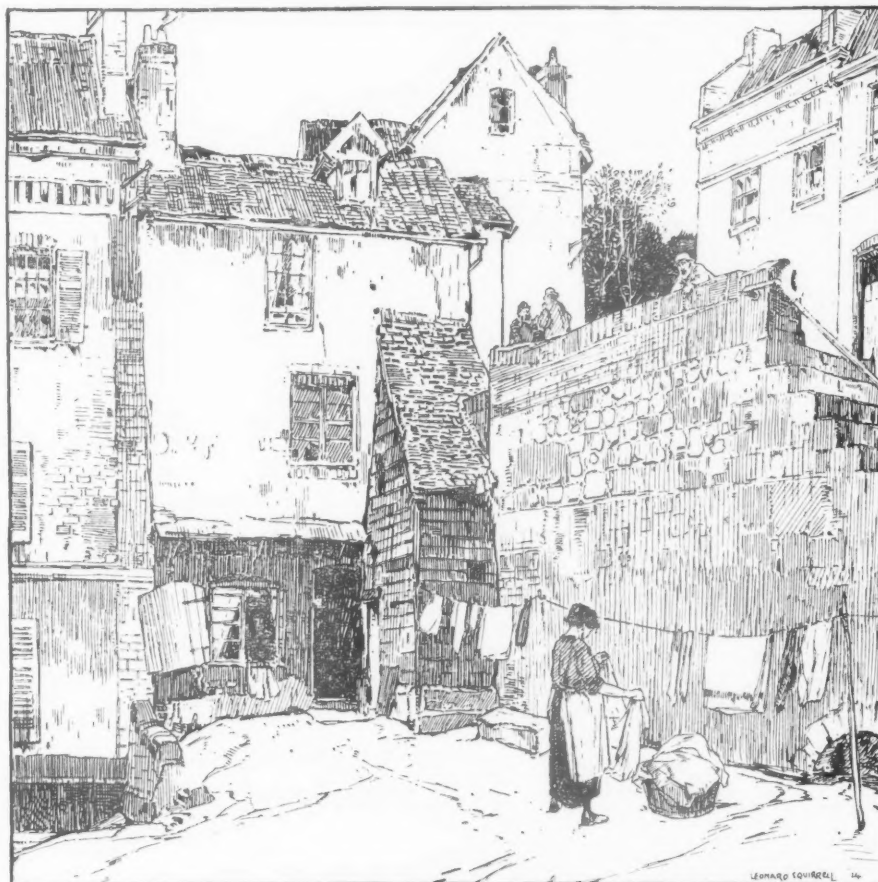
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THE ARCHITECTURAL REVIEW.

their land. Advice is given that, as far as possible, shopping centres should be grouped and sporadic growth prevented.

Six new joint advisory town-planning committees have been established during the year 1924-25, and the Joint Committees already established have been making satisfactory progress. They have been greatly assisted by the co-operation of the Divisional Road Engineers of the Ministry of Transport, and in many cases of the County Surveyors. In all the joint committees constituted at March 31, 1925, numbered 427, and covered an acreage of 4,361,424, a population of over 13,000,000, and had a rateable value of nearly £80,000,000. The actual number of schemes proposed or in operation was 433, and the acreage covered 1,781,463.

Rate of Building Contrasted.

An interesting chart has just been prepared by the Garden Cities and Town-planning Association showing the total result of the housing energy of this country in the last 5½ years. Dr. Addison's Act of 1919 had produced up to June this year 212,080 houses, the highest total production. But the quickest rate of building, according to official figures, was attained by private enterprise alone, unassisted by any form of subsidy from the taxes or rates. The number of houses rated not more than £26 a year built since 1922 is 117,587, and above £26 rateable value, 42,979, all by unassisted private enterprise, at a rate of building of about 16,056 a quarter. The lowest rate of building is under Mr. Wheatley's Act, at about 2,094 a quarter. The yearly totals of all classes of house building is of special interest:—

1920	..	..	15,811 houses.
1921	..	..	86,669 ..
1922	..	..	102,298 ..
1923	..	..	80,816 ..
1924	..	..	121,679 ..
1925	..	..	60,982 .. (six months).

468,255

The figures do not include houses in course of erection, and disregard the vital question of cost, and consequently of rent.

The chart, which is based on official figures, also gives the following totals of houses actually completed under the various Acts that have been passed since the Armistice:—

1919 Act of local authorities	..	..	..	172,794
1919 Act by private builders	..	..	..	39,186
Unassisted private enterprise:—				
Rated at under £26 a year	..	..	..	117,587
Rated at over £26 a year	..	..	..	42,979
1923 Act by assisted private enterprise	..	..	..	65,484
1923 Act by local authorities	..	..	..	23,943
1924 Act by local authorities	..	..	..	6,282
				468,255

The statistics are of special interest arranged in this comparative form, as they enable for the first time the ability of private enterprise, unhindered by public subsidies, to meet the housing needs of the country to be gauged.

The Victoria and Albert Museum.

A Recent Acquisition.

The Victoria and Albert Museum has recently acquired by purchase, out of the funds of the Murray Bequest, a hanging cabinet of kingwood, designed by and for Horace Walpole in 1743. The doors are enriched with eighteen ivory plaques, mostly of Italian seventeenth-century work, and on the pediment are ivory figures of Palladio, Fiammingo, and Inigo Jones, by Verskovis after Rysbrack. At the sale of the Strawberry Hill collection in 1842, the cabinet was bought by Mr. Redfern of Warwick, who showed it at the Manchester Exhibition in 1857; it subsequently passed into the collections of Mr. Harry Quilter, the art critic, and of Sir George Donaldson, figuring finally in the Donaldson sale at Brighton in July of this year. It is exhibited for the present, together with other important acquisitions, on the ground floor of the Museum in the Central Court (Room No. 43).



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THE ARCHITECTURAL REVIEW.

Crosby Hall.

The Residential Wing to be Erected.

There is every expectation now that the erection of the residential wing at the north corner of Crosby Hall, Chelsea, will be begun within the next month or two, and when completed this fine old City hall will at last become the centre of a hall of residence in London for University women doing post-graduate work.

It will be recalled that when the increasing demands of commerce threatened the hall with destruction on its original site in Bishopsgate, the University and City Association decided to translate it to a corner site by Cheyne Walk and Danvers Street, Chelsea, and subsequently, through the British Federation of University Women, the scheme was decided upon to make it the pivotal point of a home for women graduates of the Empire. There will be a residential wing at the north corner, replacing No. 15 Danvers Street, a south tower and a main frontage in Cheyne Walk, the total accommodation in the new buildings being sufficient for 200 graduates, with a large quadrangle of grass on to which the various rooms will look. The only part of the scheme which it is possible to begin immediately, however, is the wing at the north corner, and the first step is to demolish No. 15 Danvers Street, a house which has been derelict for some years, and the unkept appearance of which has detracted from the appearance of the hall itself. It was hoped to have started building before now, and funds which it was expected would have been sufficient were raised for this purpose. Unfortunately, the great increase in building and labour costs which has occurred since the estimate of the total costs was made last November forced the committee to hold their hand, with the result that modifications have had to be made in the scheme to bring it within the financial possibilities of the money collected.

Crosby Hall itself in the meantime is used for receptions and functions pertaining to the movement, and has been carefully watched by a caretaker and the police to prevent any wanton damage being done. Actually one small diamond pane of modern glass only has been broken since the hall was removed from the

City in 1909, but none of the ancient glass is on the road front of the hall. Once the old house adjoining has been destroyed and the new wing erected, the hall will appear in a more appropriate setting, and the committee are very anxious to begin this work as soon as possible. The new wing will be made to conform to the style of the hall, and will contain dining-rooms, common rooms, and library on the ground floor, with forty bedrooms and the accommodation necessary for the warden staff and domestic servants on the upper floors. The Tudor style of internal decoration will be adopted, and whenever any interesting fireplaces or wood panelling were found in the old houses, dating back to 1750, which were demolished to make room for the hall, they were carefully preserved for use in the new wing. The Great Hall, it is intended, shall normally be the common dining-room for the graduates, but other dining-rooms have been provided for occasions when the hall is required for big functions.

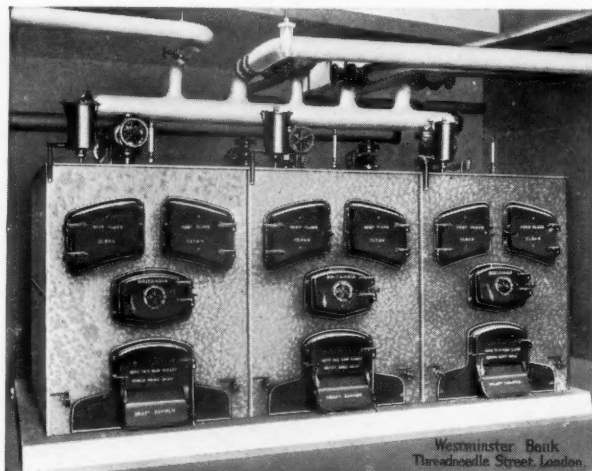
The whole site in possession of the Crosby Hall Association covers half an acre, and obviously a good deal more money will be required before the entire scheme can be carried to fruition, but until the first wing is complete no one can be in residence. A memorial tablet is in course of completion for the entrance to the new wing, and this will commemorate the association of the building with Sir John Crosby, the builder of the hall in 1499, and Sir Thomas More, a subsequent occupant, upon whose Chelsea garden the hall was re-erected.

L.C.C. School of Arts and Crafts.

The autumn term at the London County Council School of Arts and Crafts, Southampton Row, opened on September 28, and a prospectus and time-table for the session, 1925-26, is now available. The school is provided with facilities for doing the most advanced work in the silversmiths' and allied crafts, and in textiles, stained glass and mosaic, painted and sculptured architectural decoration, book production, furniture, dress design, and engraving. In addition, there is provided ancillary instruction in architecture and building crafts, and in drawing and painting. The Central School of Arts and Crafts grants a diploma for excellence in any of the crafts practised there.

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THE ARCHITECTURAL REVIEW.

British Industries Fair.

Treasury Grant of £20,000.

It is authoritatively stated that the Treasury have acceded to the request of the Board of Trade to make a grant of £20,000 to assist in the promotion of the British Industries Fair. Accordingly, the Fair will be revived next year, and will be held, probably at the White City, London, from February 15 to 26. The subsidy will be expended in advertising the Fair more extensively both at home and overseas and in reducing the cost to exhibitors, who will now be charged 2s. 6d. per square foot for space taken, instead of 3s., as at the 1924 Fair.

Efforts are being made to induce manufacturers in all the trades included in the Fair to take part in greater numbers, and also to increase the number of buyers attending from home and overseas. In view of the prospects of an early trade revival, the resuscitation of the Fair is regarded as opportune. The decision is favourably received by many pottery manufacturers, and it is anticipated that the Fair will include a representative number of china and earthenware firms, especially as the cost of exhibiting, to which exception had been taken, has been reduced. At each of the ten fairs so far held, the pottery industry has contributed one of the most important sections, and not a few firms have extended the scope of their markets through this trade organization.

Guildhall Art Gallery.

Improvement Scheme being Considered.

A movement is on foot at Guildhall with the object of improving the Art Gallery, states the "Times." It is recognized that Sir Alfred Temple has done everything possible within the means at his disposal, but the Gallery, in the view of art lovers in the City, is scarcely worthy of the capital of the Empire. A sub-committee is at present sitting on the matter. Although no report has yet been made, certain tentative conclusions have been arrived at.

It is felt by some that the Gallery possesses many historical pictures which may be said to have such local interest that they should find a place in the City Art Gallery; then there are numerous

pictures which are not of such a standard that they should be considered worthy of hanging in a public gallery; while the third conclusion is that Guildhall does not possess a single "world masterpiece," and that certain pictures by well-known artists are not truly representative of their best work. On the other hand, outside the Gallery itself, in the members' dining-room, are a series of pictures of eminent sailors and soldiers which might well be included in the Art Gallery itself.

Any question of a reorganization of the Gallery, however, immediately raises the question of accommodation. Some years ago it was proposed to rebuild the wings facing Guildhall Yard, and the scheme included the provision of a fine new art gallery, with top light. The war put an end to the proposal, and the financial stringency which followed resulted in the matter being shelved indefinitely.

Now that the City's own corporate finances have been placed on a sound basis, with an accumulating surplus, a different view may be taken. At any rate, it is more than likely that the sub-committee will recommend a new art gallery, an overhaul of the pictures, and an endeavour to interest the citizens in this side of the City's activities.

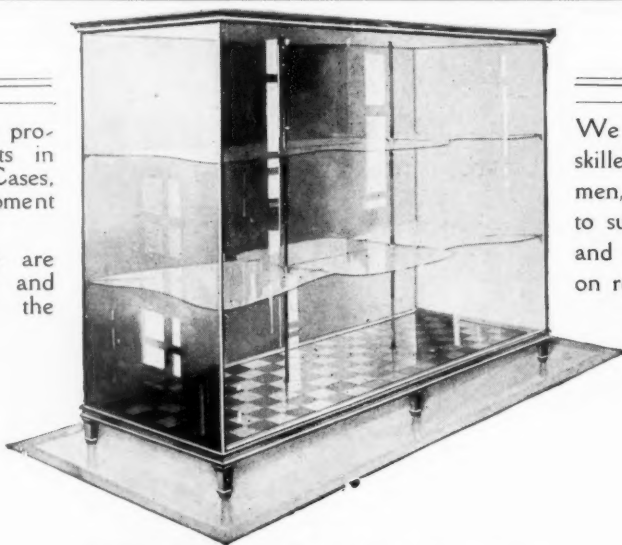
The London School of Hygiene and Tropical Medicine.

Adoption of the Assessor's Award.

In order to obtain designs for the permanent quarters of the London School of Hygiene and Tropical Medicine, to be erected on the site adjoining Kepple Street, Gower Street, and Malet Street, near the British Museum, the board of management of the school in December last instituted a competition limited to five architects who have specialized in the planning and equipment of the type of building required, and appointed Sir Frank Baines, director of works at His Majesty's Office of Works, as assessor. The board of management of the school, under the chairmanship of the Right Hon. Sir Alfred Mond, M.P., has now unanimously adopted the assessor's award in favour of the design submitted by Mr. P. Morley Horder, who is to be appointed architect for the new building.

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Recent Discoveries in London Excavations.

Valuable Acquisitions for the Guildhall Museum.

The greater depth to which new City buildings are now being taken, and possibly the greater interest and care in all that pertains to archaeology, is leading to many important discoveries. At the south-eastern end of the old Post Office site, further excavations have been made which confirm the theory that the Romans extended their rubbish pits northward, those containing the most ancient relics being in the south. The most interesting discovery is that of fragments of a large wine jar, of long and slender shape, contrasting with the short and broad shape of a later period. Although the pieces when joined together will not make a complete vessel, they will form a valuable addition to the Guildhall Museum.

Excavations have also been made during the last few months in Tokenhouse Yard, where the new building of the Bank of London and South America is being erected. Great oak boards an inch and a half thick, apparently forming an embankment for the old Wall Brook, have been discovered, and numbers of Roman articles have been found. The latter consist of fragments of pottery, bits of shoe leather, large iron nails, and other objects. Some pieces of red Roman pottery bear the names of the makers, indicating that they are of the Antonine period, about the middle of the second century. The earliest Roman remains hitherto found are of the Claudian period, about the middle of the first century.

As regards the Wall Brook, some interesting discoveries may be made at the Bank of England when the excavations have reached a greater depth. The Guildhall Museum will be represented on the committee appointed by the Society of Antiquarians to watch these operations.

Changes of Address.

Messrs. G. Fredk. Bowman & Son, architects, have removed to more commodious premises at 18 Park Row, Leeds.

Mr. E. J. May, F.R.I.B.A., has moved to 9 New Square, Lincoln's Inn, London, W.C.2: Telephone Holborn 4949.

The Leverhulme Collections.

The Sale to take Place in New York.

The late Lord Leverhulme was one of the greatest collectors of the last quarter of a century. His town house, The Hill, Hampstead Heath, is filled with pictures, furniture, books, porcelain, old needlework, and tapestries, the whole of which were to have been sold by auction in London next month. The auctioneers announce, however, that the Anderson Galleries, of New York, have made a proposal for the sale to take place in America, and the executors of the late Lord Leverhulme have accepted this proposal.

Lord Leverhulme bought such objects of art and *virtu* as appealed to him, and there can be no doubt that the series of sales which are to take place will, in magnitude, dwarf all other art auction events of the opening of the 1925-26 season.

There are over 700 drawings, pictures, and engravings to be sold, and many are of the highest importance. Quite a number are familiar through exhibitions, engravings, and reproductions of many kinds—almost the first in the catalogue is Sir J. E. Millais's "Caller Herrin'," engraved by Sir H. Herkomer, and for many years in the S. G. Holland collection. The pictures are for the most part by modern artists, and many have already figured in famous collections and sales, and the late owner seems to have secured something from nearly every important sale and public exhibition of recent years.

The furniture ranges from the Charles II period to the end of the eighteenth century, and comprises many pieces from famous collections—there are, for instance, Chippendale chairs from Wardour Castle. The late owner had an especial *penchant* for needlework pictures, and tapestries, and antique embroideries, Elizabethan, Carolean, and Jacobean, of which there are some hundreds of pieces. The tapestries comprise examples from many looms, English and French, and include a set of six panels of Aubusson tapestry acquired by the first Lord Cowley when Ambassador to the French Court. Old English, Sèvres, and Chinese porcelain will occupy the whole of one day's sale, the Old Worcester including some noteworthy pieces.

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THE ARCHITECTURAL REVIEW.

Book Announcement.

The Spread of the Gospel of Architecture.

Those who delight to watch the progress of architectural education here and abroad will doubtless be interested to learn that Sir Banister Fletcher's "History of Architecture on the Comparative Method," published by Messrs. Batsford, which is now in its seventh edition, is being translated into the Spanish language. This will mean that thousands in the Iberian peninsula, as well as great numbers in South America and other Spanish possessions, will have the opportunity of gleaning perhaps long-coveted knowledge from a standard text-book on the subject of architecture.

Science Museum at Kensington.

Progress of the New Buildings.

Though the building of the new Science Museum at South Kensington is still far from being completed, the finished galleries are being used for the purposes for which they were designed—the development of science and invention in their application to industry.

The museum is part of a scheme decided upon by the Government in 1912, whereby the National History Museum, the Geological Museum, and the Science Museum would be co-ordinated and housed in close proximity at South Kensington. The site of the museum lies north of the National History Museum and extends from Exhibition Road to Queen's Gate. Formerly the science exhibits were shown in old buildings on this site, which were neither designed nor constructed for museum purposes. Work was begun in 1913 on the erection of an eastern block on the Exhibition Road side, but was stopped by the war, and the shell of the building was used as offices for purposes connected with the war. Building was restarted a few years ago, and meanwhile, as accommodation is being provided, the collections are taken out of store and arranged for exhibition. The developments of the locomotive, bicycle, and aeroplane, from their first stages to the present day, may be seen there.

The original scheme consists of three halls, each with galleries on two floors above the ground floor, and a surrounding tier of galleries forming the top story. These great halls will eventually be connected by narrower blocks of buildings containing exhibition space designed in four floors above the basement. Conference rooms, administration rooms, offices, and workshops are also provided. The total length of the building between Exhibition Road and Queen's Gate is about 1,200 ft., and the frontage towards Exhibition Road is approximately 250 ft. This frontage is faced entirely with Portland stone, and shows a range of columns rising from the first floor level to the entablature.

The building has been designed by Mr. R. J. Allison, chief architect to the Office of Works.

A Naval Architecture Scholar.

The Institution of Naval Architects announces that the Royal Commissioners for the 1851 Exhibition Post-Graduate Research Scholarship in Naval Architecture (1925) has been awarded to Mr. William Sprague, of the Royal Naval College, Greenwich, formerly holder of the Elgar Scholarship in Naval Architecture (1922).

Success of Two English Architects.

Mr. James Burford, A.R.I.B.A., and his partner, Mr. Rowland Pierce, have won the Government of Malta's £1,000 prize for a design for improvements to the ancient capital, Valetta.

The £1,000 design, on which they have worked unceasingly for eight months, beat others submitted by French, Italian, and local architects.

When executed, it will materially change the face of the town of Valetta, but it will preserve the ancient fortifications.

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THE ARCHITECTURAL REVIEW.

A Seventeenth-Century Man-of-War. Model for the Science Museum.

Some very interesting models of ships have recently been added to the nautical collections of the Science Museum, South Kensington. The most important of them, historically, is a beautiful contemporary model of the *Prince*, a first-rate man-of-war of the reign of Charles II. *Prince* was constructed and launched in 1670, and the model is one of the best of the very few English ship models of the seventeenth century still in existence. The hull of the model is not new to the museum, but hitherto it has not been seen to advantage owing to the fact that it was rigged on lines similar to the model of the *London*, also launched in 1670, and now preserved at Trinity House.

Recent progress in nautical research has shown, however, that this rigging did not accurately represent the period of the ship's construction, and the model has, therefore, been rigged again in strict conformity with the rigging-plans of a "first-rate" contained in Sir Antony Deane's "Doctrine of Naval Architecture" of 1670, one of Samuel Pepys's Naval Manuscripts still preserved in the Pepysian Library at Magdalene College, Cambridge. Originally the model had been considered to represent the *Royal Charles*, but recent research by Mr. R. S. Anderson, F.S.A., has brought to light a contemporary drawing by Van de Velde of the *Prince*, marked with that name in his own hand, the details of which exactly agree with those of the model. This identification has since been verified from the measurements of the ship which are contained in Pepys's MS. Register of the ships of the Royal Navy of England, 1660-1686. This and one or two similar identifications have gone considerably towards supplying data from which the development of shipbuilding under the Stuarts can be better understood.

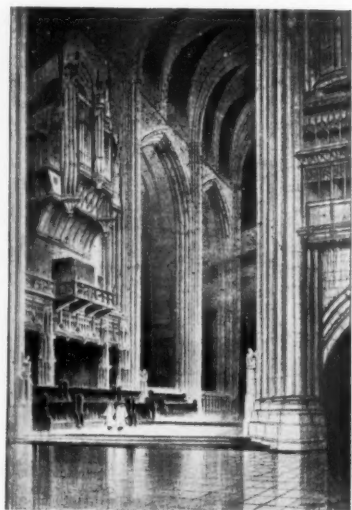
The *Prince* was designed by Phineas Pett and her dimensions were: burden, 1,463 tons; length by the keel, 131 ft.; breadth by the beam, 45'8 ft.; depth in hold, 19 ft.; draught, 21'5 ft. Under war conditions, at home, her armament consisted of 100 guns, and she carried 780 men. The model represents the period at

which the carved work on men-of-war was most elaborate, and all this carving and gilding is accurately reproduced in miniature. At the battle of Solebay (Southwold Bay) in 1672, when De Ruijter's fleet was defeated, the English fleet was commanded by the Duke of York, Lord High Admiral, who flew his flag in the *Prince*. The model is shown with the flags which she flew in this action. The *Prince* is in a case close to that containing the model of the *Santa Maria*, the flagship of the squadron of three vessels in which Columbus discovered America. This model, made at the Naval Museum of Madrid, was presented by the Spanish Government.

Growth of Cunarders.

In the adjoining gallery is a series of models illustrating seventy years' progress in Atlantic liners. Most of these have been lent by the Cunard Company. The earliest is the steamer *Britannia*, the first of the Cunard liners. Her tonnage was 2,050, and her speed 8½ knots. She was built in 1840, when it was necessary, "owing to her immense size," to moor her in mid-channel in the Mersey and to put passengers aboard her from a tender, it being the first instance of the employment of a tender for this purpose. Since she was launched, tonnage and speed have steadily increased until in the case of the *Mauretania* they have reached 30,000 tons and 26½ knots. The tonnage has been exceeded by other lines, but the *Mauretania*, built eighteen years ago, is still the fastest liner.

In the same gallery is shown a model of the *Great Britain*, the first large iron steamer and the first large vessel to be built with a screw, constructed between 1839 and 1843 for the now extinct Great Western Steamship Company. A model of the *Great Eastern*, built in 1858, and unsurpassed for size for over forty years, is also shown. All of these models are of dates contemporary with those of the liners which they represent. There is also in the next gallery, in a wall case, a sectional model of the *Mauretania* which has just been constructed in the museum, and is of considerable interest from the technical point of view.



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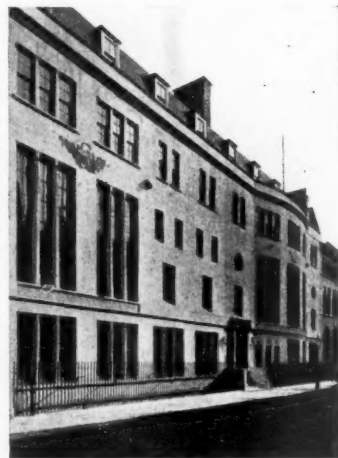
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THE ARCHITECTURAL REVIEW

TRADE AND CRAFT.

Fox Steep, Wargrave-on-Thames.

Mr. Van den Bergh's house, which was fully illustrated in the September issue of THE ARCHITECTURAL REVIEW, possesses admirable heating arrangements, which were carried out by Messrs. Spensers, of London Street, W.2. The house is heated throughout with special fires of the Jacobean dog grate principle or the fuel incandesced with gas from a Silverlite Generator. There is no kitchen range in the house at all, the whole of the cooking being done by gas, which Messrs. Spensers claim is infinitely cleaner and far more economical than the use of coal, and renders the owner entirely independent of coal strikes, etc.

The generator is electrically driven and is automatic in every way, starting up when any gas is required by the house, and stopping immediately after the taps are turned off.

Ashburne Hall, Manchester University.

The general contractors were George Macfarlane and Son, Ltd., New York Street, Manchester, and the sub-contractors were: The La Breala Asphalte Co. (asphalt); The Ravenhead Brick and Tile Co., Ltd., St. Helens, and C. A. Normanton and Son, Ltd., Manchester (bricks); J. and E. Moores-Ardwick, Stancliffe (stone); Earp, Hobbs and Miller, Manchester (stone urns to gates and plaster work); W. Macdonald & Co., Ltd., Manchester (steel construction, girders); The Manchester Armoured Tubular Flooring Co., Ltd., Swinton (fireproof floors); Wm. Higgins and Son, Manchester (fireproof partitions); Conway & Co., Manchester (tiles and fireplaces); Huntingtons, Ltd., Manchester (Cotswold stone slates); The Limmer and Trinidad Lake Asphalte Co., Ltd. (asphalt flats); Humphries, Jackson and Ambler, Ltd., Manchester (casements and casement fittings and railings); Samuel Oakley and Sons, Manchester (plumbing work); Wm. Bailey & Co., Ltd., Manchester (drainage); Morrison, Ingram & Co., Ltd., Manchester (sanitary ware and fittings); Hollis Bros., Hull (wood block flooring); Reliance Flooring Co., Manchester (flooring, lavatories, etc.); J. Lightfoot, Manchester (electric wiring); C. E. Harwood, Ltd., Manchester (plasterers); G. Jackson

and Sons, London (plaster work and lead rain-water heads); Ed. Hart, Salford (Barlow Memorial entrance gates and main staircase, scrolls, and balusters); Faraday and Sons, Ltd., London, and Birmingham Guild, Ltd. (electric light fixtures, including lamps in grounds); Manchester Corporation (gas fixtures); Laidlaw and Thomson, Ltd., Manchester (door furniture, locks, etc.); G. Brady & Co., Ancoats, Manchester (lifts); J. Carter, Sons, & Co., Ltd., Salford (jib crane); Saunders and Taylor, Manchester (heating and ventilating); John Faulkner, Manchester (lightning conductors); James Slater & Co. (Engineers), Ltd., London (cooking machinery).

Decorative Lighting at the New Cross Kinema.

The General Electric Co., Ltd., inform us that a novel electric lighting system has been installed at the New Cross Kinema which was opened on September 7 last. Special decorative arrangements of lighting have been carried out for both the exterior and interior of the building, and Osram lamps of differing types and colours are employed to harmonize with the architectural features and attractive colour schemes which have been introduced.

Lamps for the Southern Railway.

We are informed that the British Thomson-Houston Co., Ltd., have been successful in obtaining a six-months' contract for the supply of Mazda lamps to the Southern Railway.

An Apology.

We much regret that in the advertisement of Messrs. Mumford, Bailey & Preston, Ltd., appearing in the September issue of THE ARCHITECTURAL REVIEW their address was erroneously printed as 22/23 Bartholomew Close, E.C.1. Messrs. Mumford, Bailey & Preston's correct address is 22/23 Clerkenwell Close, E.C.1.

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Books of the Month.

- ARCHITECTURAL CONSTRUCTION. By W. C. VOSS and R. C. HENRY. London: Chapman and Hall, Ltd. Price £5 net.
- ENGLISH GARDENS. By H. AVRAY TIPPING. London: Country Life, Ltd. Price £3 3s. net.
- FURNITURE IN ENGLAND FROM 1660 to 1760. By FRANCIS LENYON. Second Edition revised. London: B. T. Batsford, Ltd. Price £2 10s. net.
- MODERN ENGLISH HOUSES AND INTERIORS. Edited by C. H. JAMES and F. R. YERBURY. London: Ernest Benn, Ltd. Price £1 10s. net.
- HISTORIC COSTUME, 1490-1790. By F. M. KELLY and RANDOLPH SCHWABE. London: B. T. Batsford, Ltd. Price 25s. net.
- OXFORD RENOWNED. By L. RICE OXLEY. London: Methuen & Co., Ltd. Price 18s. net.
- OLD ENGLISH HOUSES. By J. A. GOTCH. London: Methuen & Co., Ltd. Price 16s. net.
- GARDEN CRAFTSMANSHIP IN YEW AND BOX. By NATHANIEL LLOYD, O.B.E. London: Ernest Benn, Ltd. Price 15s. net.
- LAYMEN AND THE NEW ARCHITECTURE. By MANNING ROBERTSON. With many illustrations. London: John Murray. Price 12s. net.
- A.B.C. HISTORY OF ANTIQUE ENGLISH FURNITURE. By H. STANLEY BARRETT. London: Old World Galleries, Ltd. Price 5s. net.
- FRENCH CATHEDRALS. By JCELYN PERKINS. Brochure on Amiens, Chartres, Paris, and Rouen. London: The Sheldon Press. Price 4d. net each brochure.

Modern Art in Industry. Lessons of the Paris Exhibition.

A letter of considerable interest concerning the serious position of British manufacturers in regard to the modern ideas which European competitors are introducing in decoration, appeared recently in the "Times," and is reprinted below *in extenso*.

To the Editor of the "Times."

SIR,—There seems to be ample evidence that the significance of the Paris Exhibition of Modern Decorative and Industrial Arts has been lost on the men whose thought it should most stimulate—British manufacturers of the things of the home.

The majority of them dismiss this great international effort as negligible, because it is modern.

It need not be argued here whether it is politically or socially fortunate that the whole tendency of artists on the Continent is away from traditional, and towards novel, ways of expressing beauty in the form, colour, and pattern of common things. It may be that the safety of society is to be sought in a continued repetition of the Corinthian capital and the claw-and-ball foot, but I do not believe it. It seems more important to examine the coarse economic point: Can British industry afford, without grave results, to ignore the pulse of modernity which is throbbing throughout those European industries, and they are many, which rely for their success on the arts?

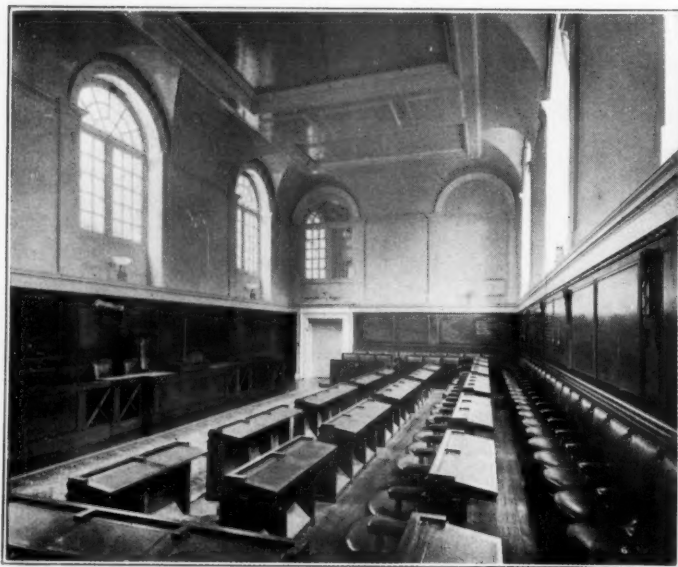
I recognize that many wise critics and many competent artists regard the revolt from tradition as a passing fancy to be ignored, or a revolutionary movement to be fought. These are not the views of European manufacturers who smile at the idea that they have surrendered to Bolshevism. If an outlet for British products of industrial art is to be sought amongst English-speaking peoples alone, we can possibly rest for some few years on the willow-pattern plate and the Chippendale chair, and even luxuriate in the pretty fancy of the Jacobean umbrella-stand. But we cannot be sure that even that public will always be faithful to reproductions and derivatives of the antique. So far as Europe is concerned the market is dying. What outlet can the British manufacturer expect to find in its place? Let me state a few significant points in support of the view, not confined to myself, that the situation is serious:—

1. The superb suite of exhibition rooms at Paris, for an ideal French Embassy, was created under the direct official patronage of the Minister of Fine Arts, not by a group of irresponsible artists who might be supposed to be guilty of dissolute fads. But nothing so frankly modern has ever been done on so large a scale.

2. The Government factory of Sèvres, surely a likely stronghold for conservative and official art, exhibits nothing but advanced work. It seems to glory in its shame, for the portraits of the modern artists who serve the factory figure largely on the walls.

Continued on p. xlviii.

TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



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THE ARCHITECTURAL REVIEW.

3. The great department stores of Paris have built and furnished exhibition pavilions, which show as whole-hearted a devotion to modern ideas as the most individual of artists. I imagine the gentlemen who control these undertakings to be realists, not greatly concerned with artistic theory, but very interested in effective salesmanship.

4. The art of France, Belgium, Italy, Austria, and the Succession States might be set down as hysterical and abnormal, the result of war-strain, of a general *bouleversement*. It would stretch probability to make the same charges against Scandinavia, Spain, and Holland, but their devotion to the new ideas is no less marked and even more successful.

5. The artistic industries of Germany, alone of European nations, are unrepresented at Paris. Had they been there the note of the impression would have been deepened, for their art is more modern, more austere and logical than that of the Latin countries. We have not been accustomed in the past to despise German industrial tendencies and successes without later regrets.

6. In one branch of British business, publicity, modern ideas of art have taken definite root and are commercially successful. If this sort of art helps to sell goods, is it unreasonable that the goods themselves should be informed by the same spirit? Can it be bad business so to inform them?

7. Is it not the fact that the very few British manufacturers and distributors who see, not Bolshevism, but a fresh and logical outlook in the modern manner, are prospering? Yet they have dared to turn from a sole devotion to reproductions and to develop as though 1925 were really 1925, and not 1825 or 1725 or 1625. It is not suggested that manufacturers should make a holocaust of their "antique" models. There will always be many people in this country and some people in many countries who will want them, whether as frank reproductions or with the added virtues of gawky design, worm hole, and contrived patina. But if the European and worse, the South American, peoples are naughty enough to regard the twentieth as an authentic century with a right to its own æsthetic views, are we going to send them to an antique Coventry, and cut off supplies? They may be unrepentant and buy the things they want elsewhere.

Is it surprising that they already do so? And what of the home market, by no means untouched by the rising tide?

8. Is it not time to remove questions of modern design from the realms of theology, morals, and even æsthetics, and test them in the light of commerce, and especially of British export trade in products which must owe their success to the character and quality of their design? It is also reasonable to inquire whether there are the artists in England to serve manufacturers if they should decide to recognize a movement which is surging throughout European industry, and in what way manufacturers should utilize their abilities, if any. Is it satisfactory that the few far-seeing manufacturers should be turning to foreign artists? The Jacobean umbrella-stand cannot be exorcized by the waving of a wand.

If my eight points are worth anything (and it needs some restraint not to make them fourteen), why have they been ignored by British manufacturers of things in the home? Surely for one of two reasons: either they have made themselves thoroughly acquainted with the new tendencies, and decided that they are not profitable, or they have not appreciated their real strength. I cannot help feeling that the latter is the fact. It was, at least, amazing to learn at Paris that the number of English manufacturers who have visited the exhibition is exceedingly small. It is almost unbelievable, but no less a fact, that the majority of those English firms who are themselves exhibiting, in the British section, goods which are being compared with the products of other countries, have never been to Paris to see how their own exhibits look in comparison with the work of their competitors. It would startle them.

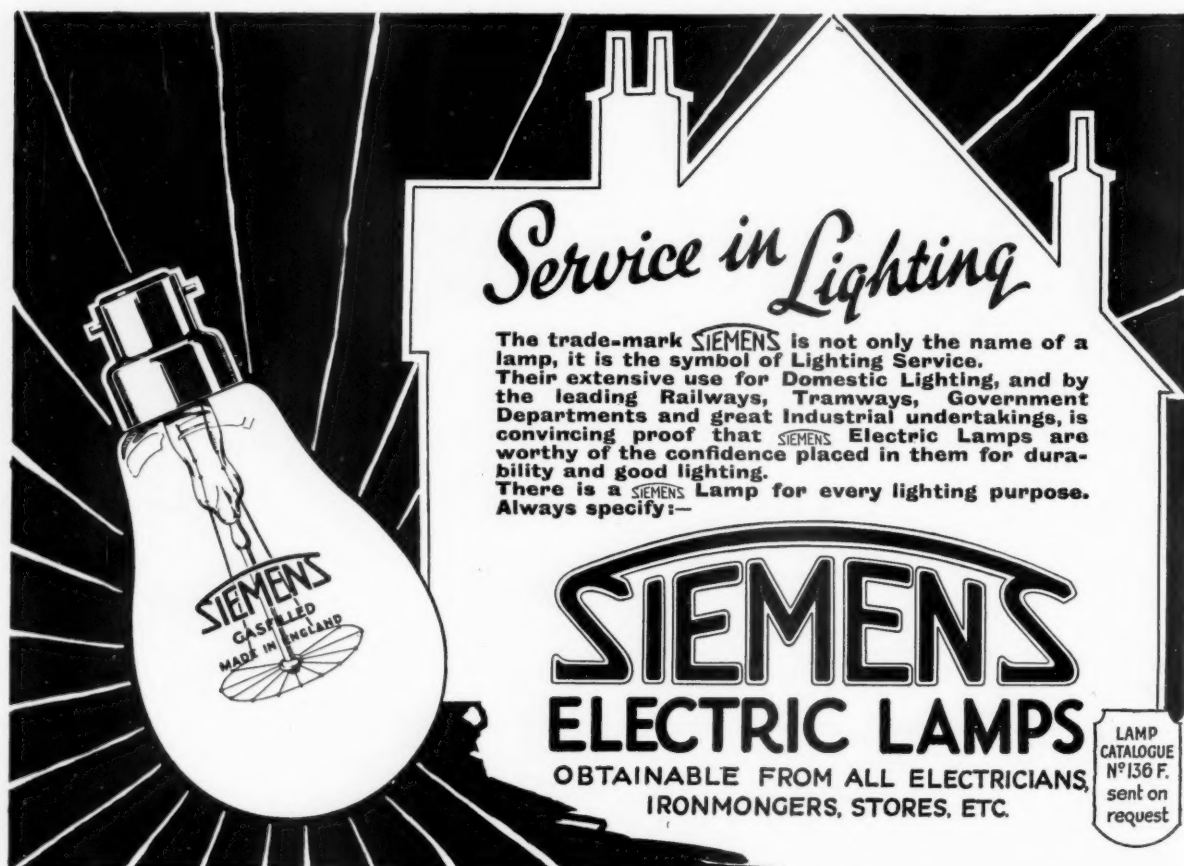
I am, etc.,

38 Hamilton Terrace, N.W.8.

LAWRENCE WEAVER.

The Fine Art Commission.

The King has appointed Mr. Dugald Sutherland MacColl to be a member of the Royal Fine Art Commission to fill the vacancy caused by the death of the Marquess Curzon of Kedleston, and appointed Mr. Percy Scott Worthington, F.R.I.B.A., to be an additional member of the Commission.



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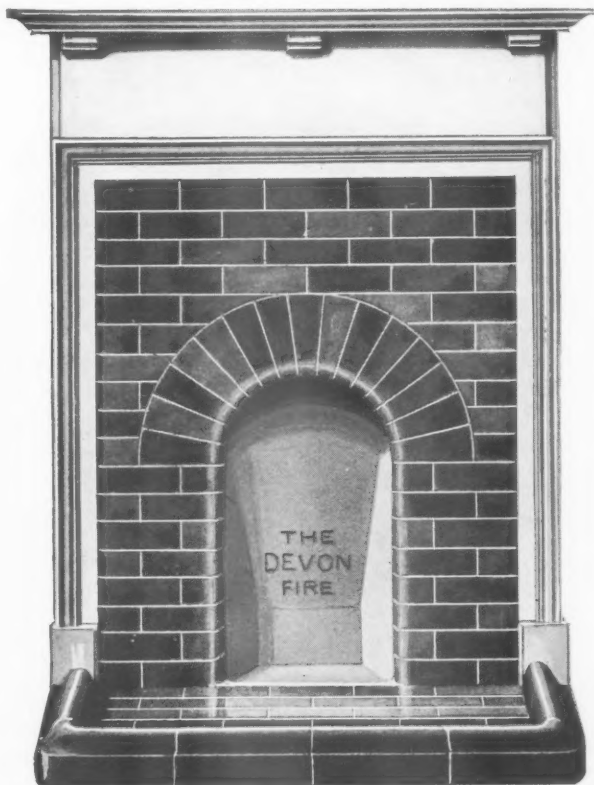
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THE "DEVON" FIRE

The Art of the late J. S. Sargent.

Bronze Crucifix for Royal Academy.

Sir Frank Dicksee, President of the Royal Academy, speaking at the opening of the Liverpool Autumn Exhibition at the Walker Art Gallery, announced that a large bronze crucifix designed by the late John S. Sargent is to be included in the exhibition of his works at the Royal Academy in January and February next, and it is hoped that ultimately a place for the crucifix will be found in St. Paul's Cathedral.

The crucifix, which is 13 ft. by 18 ft. in size, is at present in America. It was designed for the Boston Public Library as one of a series of pictures and symbols depicting the history of the religions of the world, culminating in Christianity.

Referring to the Sargent Room in the Liverpool exhibition, which includes forty-eight of the artist's works, Sir Frank Dicksee said it was a fine tribute to the memory of a man who was, take him for all in all, the greatest artist of his day. Liverpool, by the public spirit of its citizens, had become, next to London, the most distinguished art centre in the country. The new cathedral, which he had just visited for the first time, was the creation of the genius of a single mind, and it was to be profoundly hoped that the whole building would be completed within the lifetime of its originator. Otherwise drawings and details would be handed on to another man, who might think himself able to improve upon them here and there, with the result that the single-minded purpose of the work would be interfered with.

The Rome Scholarship in Sculpture.

On the recommendation of the Faculty of Sculpture of the British School at Rome, the commissioners for the Exhibition of 1851 have awarded the Rome Scholarship in Sculpture of 1925 to Mr. Emile Jacot, B.A. (Oxon), a former student at the Slade School.

Mr. Jacot, who is 29 years of age, studied at the Slade School of Art from 1919 to 1922, where he was a pupil of the late Havard Thomas. Educated at King Edward VI.'s School, Birmingham, and at Queen's College, Oxford; in August 1914

he was commissioned in the Royal Warwickshire Regiment, with which he served throughout the whole period of hostilities. He was severely wounded on the Somme, at High Wood, in July 1916. After the war he returned to Oxford to take a Distinction in the Shortened Course of the Honour School of English Literature. He rowed in the Queen's boat and played in the University Rugby Football Trials, but his career at the University was distinguished chiefly in his literary activities. On leaving Oxford he entered the Slade School, but still continued his poetry as a contributor to the leading reviews. His latest book, "Nursery Verses," has just been published.

Among the previous holders of the Rome Scholarship in Sculpture are Mr. Gilbert Ledward (1913), Mr. C. S. Jagger (1914), and Mr. Alfred Hardiman (1920).

The works executed in the final competitions for the Rome Scholarships of 1925 will be shown at the British School at Rome Exhibition at the Royal Academy early next year. The members of the Faculty of Sculpture for the present year are: Sir George Frampton, R.A. (chairman), Mr. W. Reid Dick, A.R.A., Mr. Richard Garbe, Mr. Ernest Gillick, Mr. Charles Jagger, Sir W. Goscombe John, R.A., Mr. Gilbert Ledward, Sir Bertram Mackennal, R.A., Sir W. Hamo Thornycroft, R.A., Mr. Alfred Turner, A.R.A., and Mr. F. Derwent Wood, R.A.

A New Partnership.

Messrs. Edmund Wimperis and Simpson, F.F.R.I.B.A., architects, of 61 South Molton Street, W.1, and Mr. L. Rome Guthrie, F.R.I.B.A., architect, of 37 Bruton Street, W.1, have entered into a partnership, and will practise under the name of Wimperis, Simpson and Guthrie, at 61 South Molton Street, W.1.

A Liverpool Etcher's Success.

Mr. Geoffrey H. Wedgwood, of 16 Ennismore Road, Liverpool, has won the Prix de Rome prize for etching—the highest art prize within the reach of any artist in the British Empire under thirty years of age. The prize entitles the winner to three years' attendance at the British School at Rome, and carries with it a grant of £200 a year for three years.

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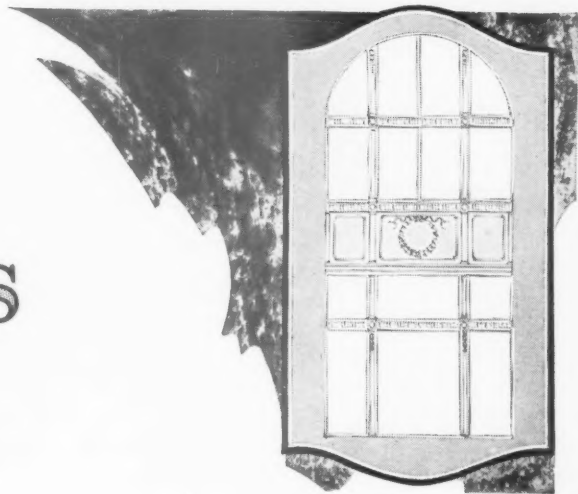
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A2



THE ARCHITECTURAL REVIEW.

Book Announcements.

The Architectural Press announce the publication this month of "The Work of Ernest Newton, R.A.," in which selected examples of the domestic work of the late Ernest Newton are gathered together, and form a pictorial survey of the planning, design, and decoration of the English country house and its surrounding.

The Architectural Press will also publish this month the fourth work in the "At a Glance" series, entitled "Sailing Ships at a Glance," by Edward W. Hobbs, A.I.M.A. Mr. Carr Laughton has written an important introduction to the volume.

A book of interest to connoisseurs and art students, entitled "Six French Artists of the Nineteenth Century," will shortly be published by Mr. Robert Scott. It is written by Frank Gibson, and is illustrated by examples from the works of Delacroix, Corot, Millet, Cazin, Puvis-de-Chavannes, and Rousseau.

Retirement of Sir Walker Smith.

Sir J. Walker Smith, the Director of Housing at the Ministry of Health, retired at the end of September last. It has now become possible to abolish the office of Director, which was created in 1919 in order to deal with the acute problems which housing conditions then presented. Sir Walker's services to the State in this appointment were recognized in the recent Birthday Honours.

Sir J. Walker Smith resigned from being city engineer of Edinburgh in 1910 in order to take up the appointment of Controller of Housing and Town Planning with the Scottish Local Government Board, now the Board of Health. He was for some years the Government representative on the board of directors of the Scottish National Housing Company, which undertook the work in connection with the development of the township of Rosyth. He was also consulting engineer in Scotland to the Road Board.

He was appointed Director of Housing in 1919, and has therefore acted as technical adviser to the Government in the administration of the various Housing Acts of Dr. Addison, Mr. Neville Chamberlain, and Mr. Wheatley.

Sir Walker Smith is a member of the Institution of Civil Engineers, a Fellow of the Surveyors' Institution, and was called to the Bar in 1922. It is understood that he will retain his interest in the housing question, and will act as a consultant in a number of important housing schemes in Great Britain.

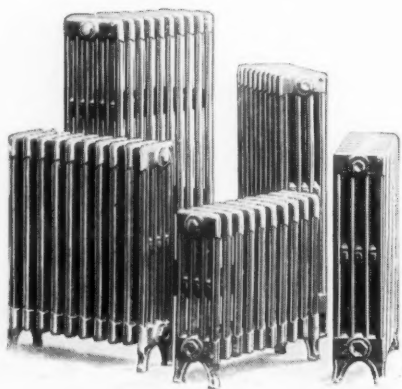
The Development of Northampton.

Town-Planning Schemes.

A report on the future development and reconstruction of Northampton, which has been published in book form, contains detailed proposals for regulating the future growth of the town in the interests of industrial efficiency, convenience, and amenity. The comprehensive study of the town, out of which the report arises, was undertaken on behalf of the Northampton Town Council by Messrs. T. H. Mawson and Sons, working in collaboration with Messrs. Thomas Adams and Longstreth Thompson.

In order to comply with statutory requirements it has been necessary to prepare a separate scheme for the central areas that are fully built upon and another for the outlying areas that are only partly built upon. Among the proposals for dealing with the central areas are the widening of certain streets, the creation of by-pass roads, and the erection of public structures, as well as the demolition and redevelopment of insanitary areas. This scheme may be carried out under a local act or a series of local acts. In the second scheme, which is proposed to be carried out under the Town Planning Acts of 1909 and 1919, a system of new highways is suggested. It is recommended that the building lines should be 55 ft. from the centre of all new arterial roads or streets which are 60 ft. wide, and 45 ft. from the centre of roads which are 50 ft. wide. Streets that are primarily shopping or business streets should have a building line for all new buildings fixed at a distance of 10 ft. from the street boundary. Among the plans which are reproduced with the report is one showing proposals for delimiting areas within the town-planning scheme for different uses, densities, and heights of buildings.

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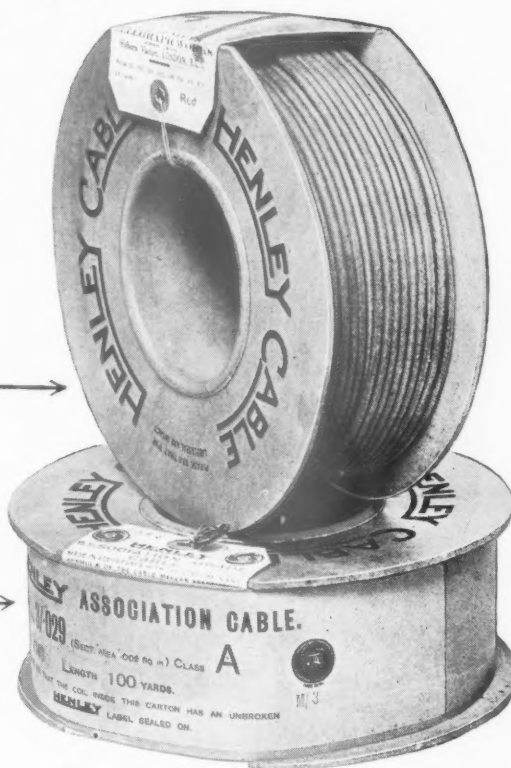
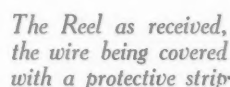
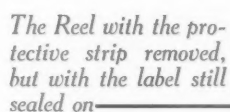
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The Bryan Bequest.

Purchases at South Kensington.

Not often is an art bequest so wisely made and judiciously applied as that of the late Mr. Francis Reubell Bryan to the Victoria and Albert Museum. A native of Boston, U.S.A., long resident in Paris, Mr. Bryan had at intervals extending over many years made occasional gifts to the museum. He died in 1902, bequeathing to the museum his residuary estate. The sum resulting from this bequest, amounting to nearly £11,000, has been invested as a special fund, the income of which is applied to the purchase of objects of exceptional interest and importance to the museum. The label of each object so purchased includes a statement of its acquisition under the bequest.

The special point is that while each object acquired is definitely associated by its label with the name of the founder of the fund, it can still take its place in the group of work in the museum to which it properly relates, and so develop its utmost value to the public, the student, and the connoisseur. Too often, from lack of thought, an art bequest is made altogether in kind with the risk of duplicating, or at best "padding," what is already in the museum or gallery, or there is a stipulation that the bequest shall be kept together as a whole, thus destroying the value of its individual objects as examples of the phase of art to which they belong—not to speak of the extra demand upon space. The advantages of Mr. Bryan's way will be fully appreciated in studying the booklet which has been published by the museum containing illustrated descriptions of the twenty-five objects acquired out of the fund up to the present; a booklet which, being supplemented as further purchases are made, will form a growing memorial to the founder of the fund, keeping fresh in memory his act of public benevolence. Ranging from English silver to Egyptian textiles, and from Florentine terra-cotta to Syrian earthenware and Chinese lacquer, the objects could only have been got together out of one bequest in the circumstances as described, and each object has a special importance from the museum point of view. Each is represented in the booklet by a good photograph, with notes of its dimensions, artistic features, and historical interest.

Among the objects so described and illustrated are an extremely beautiful example of seventeenth-century English silver, known as "The Moody Salt," from the name of a former owner; a full suit of Japanese gold-lacquered armour, made up about 1800 of much earlier portions; and the crosier-head of an Abbot of Hyde, dug up about 1788 in excavating foundations for the Bridewell prison on the site of Hyde Abbey, Winchester.

Victoria and Albert Museum.

New Catalogues and Lectures.

The authorities of the Victoria and Albert Museum, South Kensington, have published new editions of the catalogues of the sculpture by Auguste Rodin in the Department of Architecture and Sculpture, and of the collection of tools and materials used in etching and engraving, in the Department of Engraving, Illustration, and Design. The first-named catalogue may be obtained at the museum, price 9d. (by post 11d.). The other, which describes for the first time a considerable number of additions to the technical exhibits of the Department of Engraving, may be obtained at the museum, price 4d. (by post 5d.).

A series of informal lectures, illustrated by lantern slides, has been arranged, to be given by members of the staff of the Victoria and Albert Museum and other experts in their particular subjects, in the Lecture Theatre of the Museum from 6 to 7 p.m. on Thursday evenings. Admission to these lectures is free, and no tickets are required; the doors of the theatre are closed to the public at 6 p.m. The lecturers and their subjects during November and December are as follows: November 5, Mr. Eric G. Millar, English thirteenth-century illuminated MSS.; November 12, Lieut.-Colonel E. F. Strange, Chinese and Japanese lacquer; November 19, Mr. Graily Hewitt, handwriting and books; November 26, Mr. A. F. Kendrick, English tapestries; December 3, Major C. T. P. Bailey, European arms and armour; December 10, Mr. B. S. Long, miniatures; December 17, Mr. C. Stanley Clarke, Mogul paintings.



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THE ARCHITECTURAL REVIEW.

An Apology.

We regret that an error occurred in the July 1925 number of THE ARCHITECTURAL REVIEW: the dining-room in the Primavera pavilion is not due to Levard but to Monsieur Guillemard; only the general architecture of the interior, and that of the bathroom (modified from the original project by order of Monsieur Laguionie) are the work of Levard; the whole being submitted to the artistic direction of Messieurs Ruhlmann and Guilleré.

Death of an American Sculptor.

Mr. Paul Bartlett.

The death in Paris, at the age of fifty-nine, after a short illness, is announced of Mr. Paul Bartlett, the well-known American sculptor, who was appointed a Chevalier of the Legion of Honour in 1895, an Officer in 1908, and a Commander a few months ago, for his services to France in the United States during the war.

Paul Wayland Bartlett was the son of a well-known sculptor and critic. Born in 1865 at New Haven, Conn., Bartlett proceeded from his father's studio to Paris, where he worked under Frémiet—author, with Carpeaux, of the celebrated "Globe" fountain, in the Luxembourg Gardens—and Rodin. Bartlett himself is represented in Paris, his equestrian statue of Lafayette, presented to Paris by the children of the United States, being erected at the Louvre in 1900. His works in America are numerous and important and mostly large in scale. Examples of his work in conjunction with architecture are to be seen on the House of Representatives, Washington, the New York Public Library, the Chicago Art Institute, and the Pennsylvania Academy of Fine Arts. Among his isolated statues are "The Bear Tamer," in the Metropolitan Museum, New York, and figures of Columbus and Michelangelo in the Library of Congress, Washington. A more recent work is a symbolical figure of "Patriotism Guarding the Flag," designed to accompany a tall flagstaff erected at Duluth, Minnesota. Bartlett was occasionally represented in London at the exhibitions of the International Society by small

bronzes and other sculptures. He was an honorary member of the Royal Academy of Belgium, and received gold medals for his work at Buffalo, St. Louis, and Liège.

The Architecture Club.

Announcements.

1. Change of Address.—Members are kindly requested to note that the new address of the club is: "The London Mercury" Office, 229 Strand, London, W.C.2.

2. The Third Exhibition.—The third exhibition of the club, comprising recent architecture, architectural decoration, and architects' preliminary sketches, was opened at 3.30 p.m. on Monday, 26 October, 1925.

The exhibition will be open to the public daily (except Sundays) from Tuesday, 27 October to 14 November (inclusive), from 10 a.m. to 8 p.m. Admission 1s., including catalogue.

3. The Ninth Dinner.—The ninth dinner of the club will be held in the Abraham Lincoln room of The Savoy Hotel, Strand, W.C.2, on Thursday, 5 November, 1925. Dinner will be served at 7.30 p.m. Members are requested to arrive at the Embankment entrance of the hotel.

Further particulars and application forms for tickets will be circulated to members shortly.

All communications should be addressed to the secretary at the address given above.

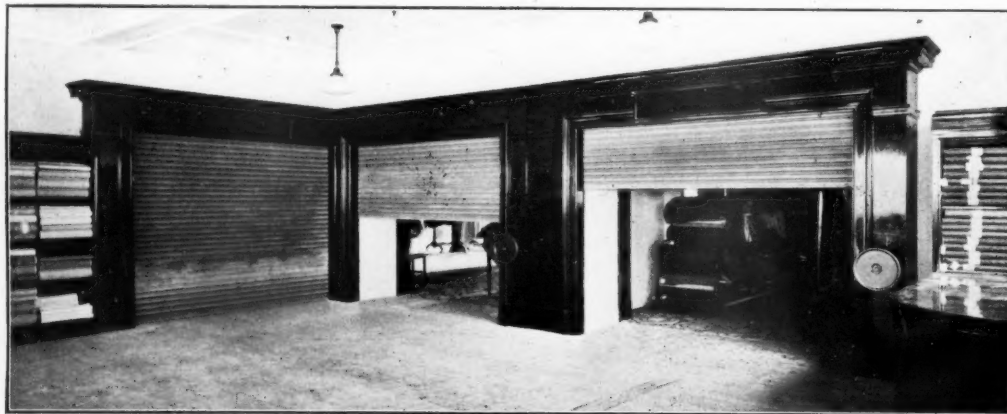
A.A. Pantomime.

The annual pantomime given by the students of the Architectural Association School of Architecture will be performed at 8 p.m. on December 16th, 17th, 18th and 19th, in the galleries of the R.I.B.A., 9 Conduit Street, W.

A matinée will be given on Thursday, December 17th, at 2.30 p.m.

Applications for tickets should be made to Miss M. Hodson, 34 Bedford Square, W.C.1.

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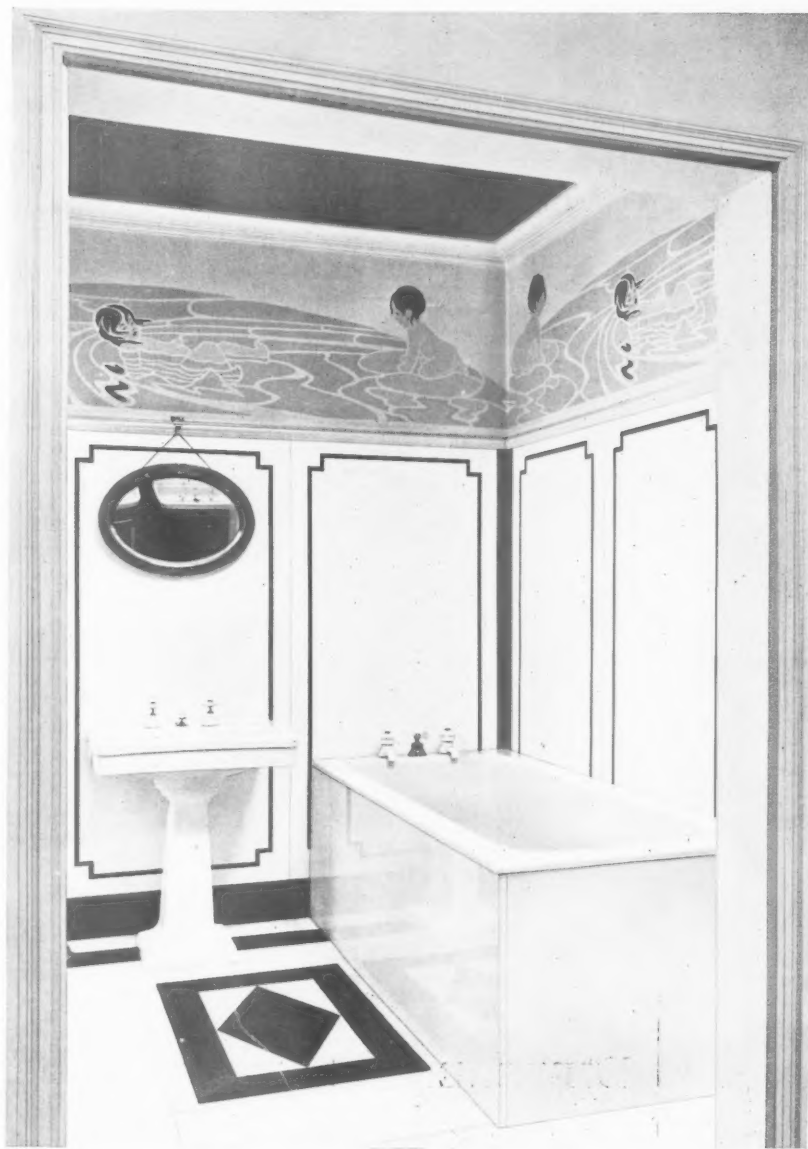
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THE ARCHITECTURAL REVIEW.

TRADE AND CRAFT. The Liberal Jewish Synagogue, St. John's Wood.

The general contractors were Messrs. Bovis, Ltd., and the sub-contractors were: Ragusa Asphalt Paving Co., Ltd. (asphalt); G. Tucker and Son, of Loughborough (multi-coloured bricks); Bath and Portland Stone Co. (stone); Powers and Deane, Ransomes, Ltd. (steelwork); Caxton Floors, Ltd. (fireproof floors); Carter & Co. (tiles); Crittalls Manufacturing Co. (casement and casement fittings); Standard Glazing Co. (patent glazing and fittings); Bratt Colbran & Co., Richmond Gas Stove Co. (stoves, grates, mantels); John D. Blaikie & Co. (plumbing and sanitary work); Adamsez, Ltd. (sanitary ware and fittings); Hollis Bros. (flooring); Carter & Co. (terrazzo floors); Gas Light and Coke Co. (gasfitting); F. H. Wheeler (electric wiring); Plastering, Ltd., were responsible for the staircases and landings. The latter are white granolithic installations, constructed of "Atlas White" Portland cement, white Cornish granite as aggregate, and water, forming just plain white concrete; May Construction Co., Ltd. (acoustic plasterwork); Nicholls and Clarke (special windows); Edison and Swan Electric Co. (electric light fixtures); Parker, Winder and Achurch (door furniture); J. W. Singer and Sons (gates and handrail); Carron Co. (balustrade and ladders); Young, Austen and Young (heating and ventilating and boilers); John Compton & Co. (organs); J. W. Gray and Son (lightning conductors); B. Cohen and Sons (seating, screens, reading, desk table, etc.); Messrs. E. Pollard & Co. (ahmemar); R. Neal and Sons, of Wandsworth (shrubs and trees).

The Reconstruction of Kedleston.
By the late Marquess Curzon, Hon. F.R.I.B.A., and
A. S. G. Butler, F.R.I.B.A.

The contractors for the building work were Walker and Slater, Ltd., Derby. The heating, hot-water, water-softening, and plumbing was done by Beaven and Sons, Victoria Street, London.

Tyler and Freeman carried out all the electrical work. Waygood-Otis provided the lift.

The British Steel Piling Co.'s Bulletins.

The British Steel Piling Company, in order to keep in touch with their customers, send out a bulletin every month, each issue of which deals with some interesting contract for which British Steel Piling has been used. Among the jobs dealt with are the widening of Trent Bridge, Nottingham, reconstructing Burton Bridge, Burton-on-Trent, and the construction of circular sewage tanks.

Floor Construction.

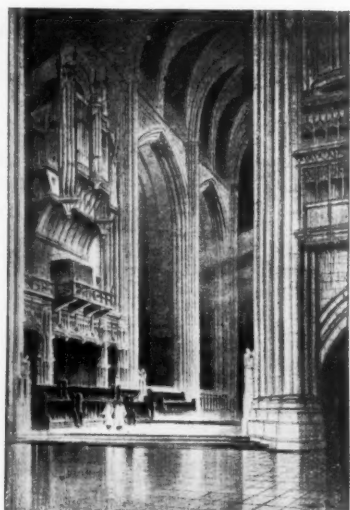
In modern building construction the problem of efficient flooring is of especial importance. The Trussed Concrete Steel Co., Ltd., of Cranley Gardens, Kensington, have published a brochure dealing with their speciality, the Truscon floors; a reinforced concrete structure which combines the lightness and soundproof qualities of the timber floor with the strength and fireproof qualities of a solid concrete slab floor. The Truscon hollow floor claims to have solved the problem by reproducing the timber floor in reinforced concrete.

The publication contains a description of the constructional methods adopted, together with illustrations of important buildings in which the Truscon floor has been used. Among these are Adelaide House, Devonshire House, and the new buildings at Clare College, Cambridge.

Wooden Mantelpieces.

We have received from the Bath Artcraft, Ltd., Lower Bristol Road, Bath, No. 5 of their series of mantel catalogues. This number contains some forty-five designs for wood mantelpieces, ranging from Tudor to Georgian and modern times in style. Instructions for their fixing are also included.

Bath Artcraft, Ltd., are now taking especial interest in the manufacture of mantelpieces, and will exhibit examples of their work at the forthcoming Building Trades Exhibition to be held at Birmingham in February of next year.



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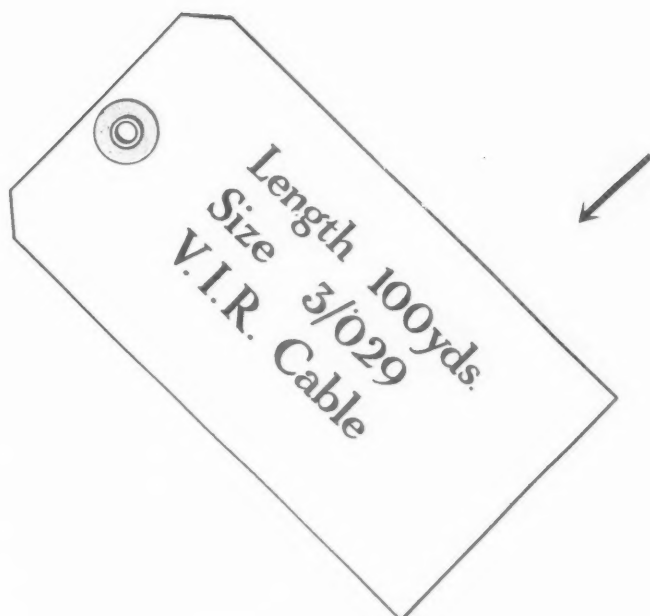
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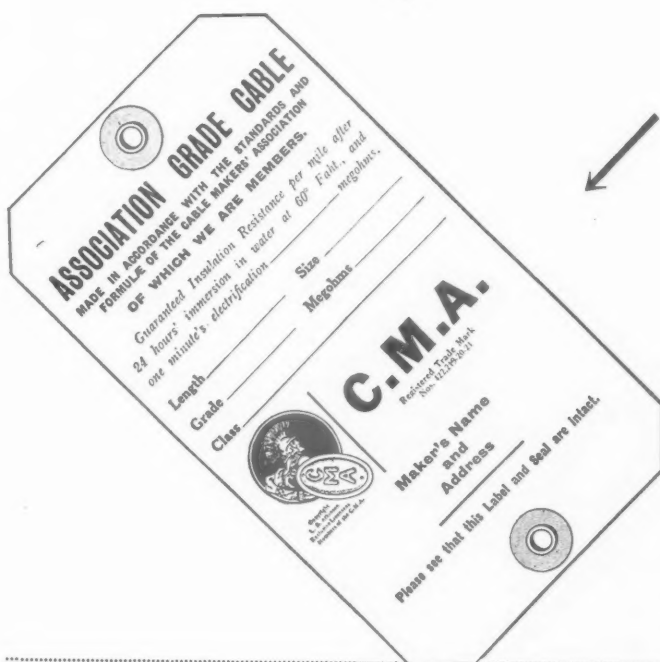
Nobody knows.

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A list of Makers is given below.

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Telegraph Works Co. Ltd.
Johnson & Phillips Ltd.
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The London Electric Wire Co. and
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The Macintosh Cable Co. Ltd.
Pirelli-General Cable Works Ltd.
Siemens Brothers & Co. Ltd.
St. Helens Cable and Rubber Co.
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Union Cable Co. Ltd.
Western Electric Co. Ltd.

A New Appointment.

Messrs. Green and Abbott, Ltd., of 123 Wigmore Street, W.1, announce the appointment of Mr. F. Mills (who has had great experience in the designing and superintending of all periods of English decorations) as manager of their decorating department. For some years before the war Mr. Mills was with Messrs. Lenygon and Morant, Ltd., and later was with Messrs. Thornton Smith, Ltd., and Messrs. Osborne, Ltd.

Rustless Firegrates.

A new list, in booklet form, has recently been issued by Carron Company dealing with Carron Rustless Firegrates. The application of rustless steel in firegrate construction is undoubtedly a most important and welcome adaptation, and one which will particularly appeal to the modern housewife. The rustless firegrate minimizes labour involved in cleaning, and on account of its metallic lustre invests the fireplace with a new charm and brightness. It imparts a distinctiveness to the room, and is specially in sympathy with period decoration.

The examples shown in this pamphlet are representative of what Carron Company have recently supplied, but the company are in a position to submit innumerable designs in this new material, to harmonize with any style of furnishing.

Craftsmanship.

"Build with Beauty, Build with Truth," is the title of a brochure published by John Daymond and Son, Ltd., 1, 3, 5, and 7 Edward Street, Vincent Square, Westminster. Examples of the carvings of this firm, executed in marbles, alabaster, fibrous plaster, and wood, are illustrated in the brochure, which contains many excellent specimens of exterior and interior decoration.

The Meaning of a Name.

The qualities of the Mazda electric lamp are attractively, and even romantically, described by The British Thomson-Houston Co., Ltd., in a short article which has been sent to us. The ancient Persians attributed day and night to an alternating struggle between Mazda, the God of Light, and Angro, the God of Darkness, and the well-known Mazda electric lamp of our own times takes its name from the old Persian legend.

Comfort in Church.

The issue (No. 139) of "A Thousand and One Uses for Gas" deals with the subject of the heating of places of worship, and suggests that "an adequate and even distribution of warmth is essential in every place of worship in the interests of the health of the congregation." It then discusses the various methods of heating, and shows by means of numerous illustrations the systems which are most satisfactorily meeting present-day needs from the point of view of efficient, healthful heating obtained at a reasonable cost. This practical book can be obtained from the Secretary, The British Commercial Gas Association, 28 Grosvenor Gardens, S.W.1.

More Beautiful Roofs.

That there is a growing appreciation of the colour values of Old Delabole roofs is shown by the continued increasing demand for them. This is not surprising when it is remembered that these famous slates combine charm of colour with outstanding durability. Among the recent buildings where Old Delabole slates have been or are being used may be mentioned: Schools, Gun Hill, Arley; Ealing electricity station; schools, King's Norton; Newton Abbot Hospital; high school for girls, Tottenham; houses, Truro, for the G.W.R. Housing Trust; house, garage, and cottages at Kingswear, for Sir A. Conan Doyle.

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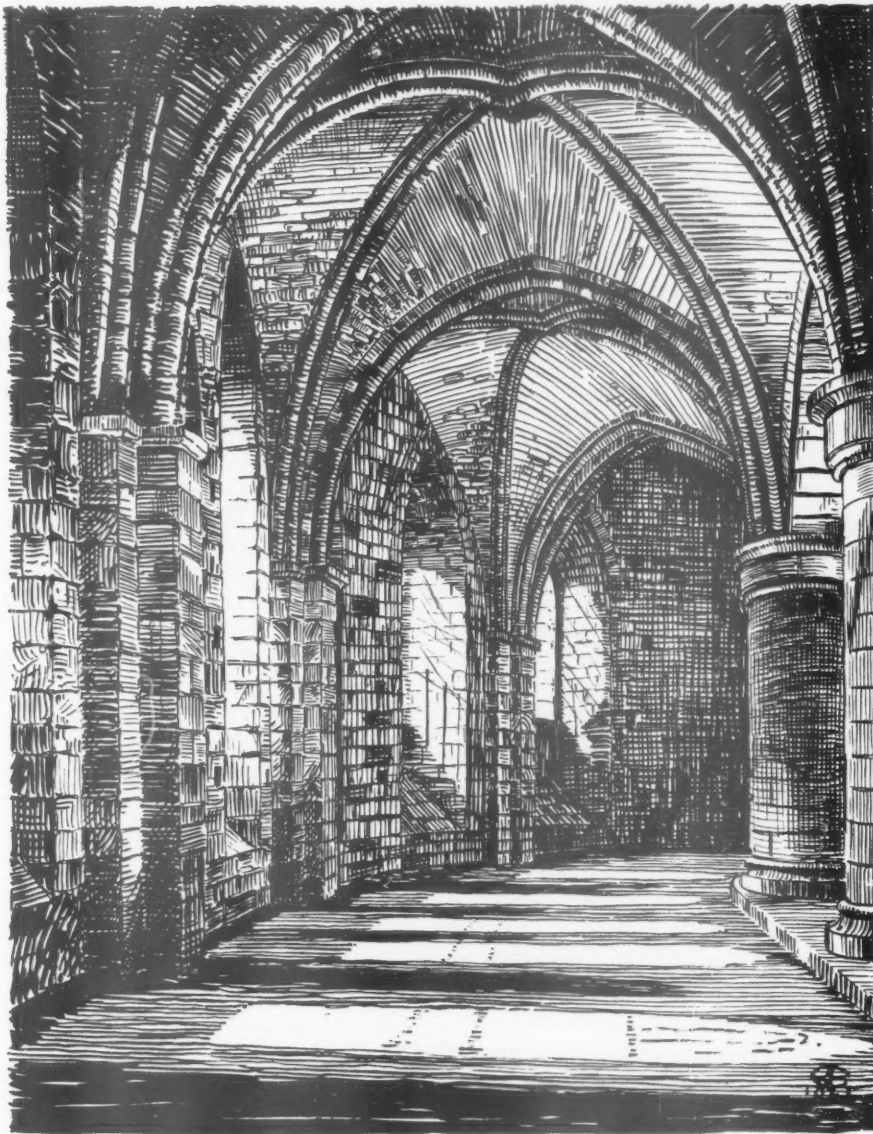
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Drawn by R. F. Goodfellow.

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THE ARCHITECTURAL REVIEW.

Books of the Month.

- EAST CHRISTIAN ART. By O. M. DALTON. Oxford: The Clarendon Press. Price £5 5s. net.
- ITALIAN GARDENS OF THE RENAISSANCE. By J. C. SHEPHERD and G. A. JELlicoe. London: Ernest Benn, Ltd. Price £5 5s. net.
- A HISTORY OF ENGLISH BRICKWORK. By NATHANIEL LLOYD, O.B.E. London: H. Greville Montgomery. Price £2 5s. net.
- THE HOUSE OF GOD. By ERNEST H. SHORT. London: Philip Allan & Co., Ltd. Price 30s. net.
- ARCHITECTURE. By SIR T. G. JACKSON. London: Macmillan & Co., Ltd. Price 25s. net.
- WESTMINSTER ABBEY RE-EXAMINED. By PROFESSOR W. R. LETHABY. London: Gerald Duckworth & Co., Ltd. Price 21s. net.
- A GUIDE TO ENGLISH GOTHIC ARCHITECTURE. By S. GARDNER. Second Edition. Cambridge: The University Press. Price 16s. net.
- ARCHITECTURAL PRACTICE AND PROCEDURE. By HAMILTON H. TURNER. London: B. T. Batsford, Ltd. Price 15s. net.
- THE GOLDEN AGE OF THE MEDICI (COSIMO, PIERO, LORENZO DE MEDICI), 1434-1494. By SELWYN BRINTON, M.A., F.R.S.A. London: Methuen & Co., Ltd. Price 15s. net.
- BOOKS AND THEATRES. By E. GORDON CRAIG. London: J. M. Dent and Sons, Ltd. Price 7s. 6d. net.
- CATHEDRALS, ABBEYS, AND FAMOUS CHURCHES—BRISTOL, BATH, AND MALMESBURY. By GORDON HOME and EDWARD FOORD. WORCESTER, MALVERN, AND BIRMINGHAM. By J. PENDEREL-BRODHURST. London: J. M. Dent and Sons, Ltd. Price 2s. 6d. net each volume.
- THE APPRECIATION OF SCULPTURE. By ERIC MACLAGAN, C.B.E., F.S.A. London: Published for the British Academy by Humphrey Milford, Oxford University Press. Price 1s. 6d. net.
- A GUIDE TO CONTINUED EDUCATION IN LONDON. Privileges of Citizenship Series, No. 1. New Edition. London: Hodder and Stoughton, Ltd. Price 6d. net.
- MODERN ARCHITECTURE IN DENMARK. Issued by the Society of Academical Architects in Denmark.
- EGYPTIAN GOVERNMENT MINISTRY OF PUBLIC WORKS ANNUAL REPORT FOR 1921-1922. Cairo: Government Press, 1925. Price P.T. 20.

CORRESPONDENCE.

The Queen Margaret Statue at Lincoln.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Mr. McRae's article on the Queen Margaret statue in your October issue leaves one with the impression that its "discovery" was due to Mr. Smith. I am sure that Mr. Smith would be the first to wish to correct that impression.

In May, 1924, I noted, during a visit to Lincoln, what I thought was rare genius in the treatment of the figure. As a result, in September of that year I obtained permission from the Dean and Chapter to have a scaffolding erected on the face of the cathedral, so that I might make a detailed examination of the statue, and obtain measurements and photographs which would enable me to reproduce it.

Mr. Smith took no interest in this scaffolding, and he had to be invited to ascend it, when he took the photographs, which you have reproduced, at my request and under my direction. It should be noted that it was not until my scaffolding was erected that the real beauty of the figure could either be seen or photographed.

Two months ago I was again in Lincoln, and by the courtesy of Dean Fry I was again enabled to examine the statue at close quarters. On seeing it I was infinitely distressed that I had raised public interest in it.

As all sculptors know, the beauty, after a lapse of time, of any outside statue depends mainly upon the weathering. One has only to instance Chardin's famous group, "La Danse," outside the Opéra at Paris, to show how work of surpassing merit can be ruined by the stains and incrustations that the weather forms.

By some fortuitous chance the Queen Margaret statue had weathered so that its rare beauty was enhanced. Also, in September, 1924, the original surface of the stone was there, though crumbly.

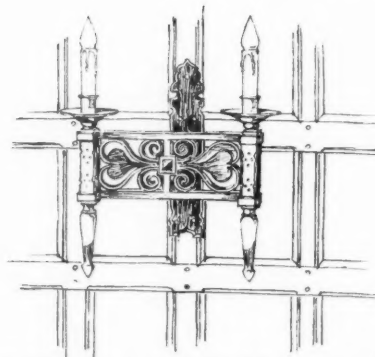
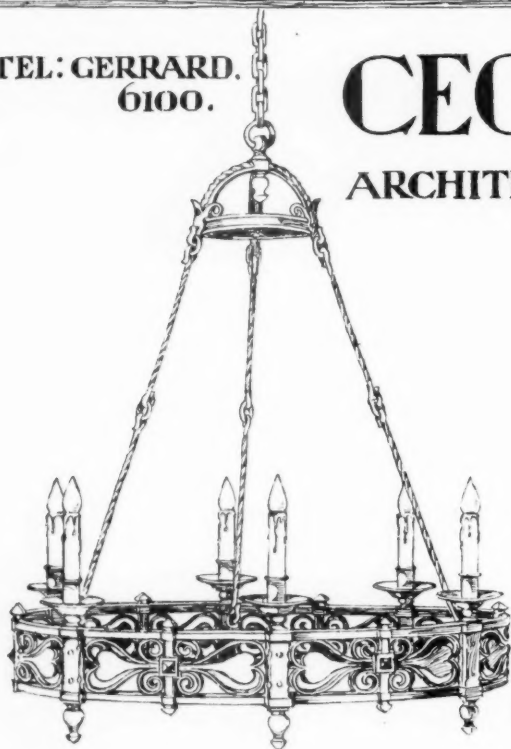
When I examined the statue two months ago I found that its beauty due to weathering had been almost entirely destroyed.

(Continued on page xlviii.)

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THE ARCHITECTURAL REVIEW.

and that the original surface of the stone had in many places dropped away, owing to the application of the "stone preservative." Thus, the right-hand side of the nose and part of the lower lip have gone, the marvellous hair has lost its crispness, the neck is a mass of broken fragments, and so on.

In 1924 I urged in vain that the statue should be brought under cover as it was (a course which the Italian authorities, who know how to treat beautiful statues, would have followed without hesitation). There, stone preservatives, which would have prevented crumbling, and which would not in the least have destroyed the beauty of the weathering, could have been applied.

What has actually been done is ruinous. A statue of such marvellous beauty should only have been touched by a competent artist or sculptor.

It is only fair to add that the architect to the cathedral, Sir Charles Nicholson, strongly advised the Dean and Chapter against the treatment with preservative.

Yours faithfully,

JOHN L. HODGSON,
M.I.Mech.E., Assoc. M.Inst.C.E.,
Assoc. Fellow Royal Cii. Soc., etc.

The Authors' Club, Whitehall Court, S.W.1.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—My attention has been called to a letter by Mr. Hodgson about the Queen Margaret statue at Lincoln in which I am quoted as having advised against the treatment of the statue with preservatives. This is not quite the case. I advised spraying with preservative liquid, and this has been done. The statue has not been otherwise touched by any of the cathedral workmen, nor by my direction, nor by the direction of the Dean or any of the Chapter. For a short time a wooden casing was erected over the statue, and this was removed under my advice as the Lincoln stone is more durable if freely washed with rain and exposed to the air.

I was consulted by the Dean and Chapter as to the removal of the statue to the inside of the cathedral, and I advised against

this, as I do not consider it would be possible to effect the removal without damage to the statue. I should be very glad to see the most accurate copy possible of the statue made, and this copy deposited in the cathedral or elsewhere.

CHARLES A. NICHOLSON.

2 New Square, Lincoln's Inn.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The general style of the article, appearing in THE ARCHITECTURAL REVIEW for this month, by Mr. J. F. McRae, on the statue of "Queen Margaret of Lincoln Minster," might readily be passed over with a smile, a tear, or an oath, according to its reaction on the reader's mind. It is more difficult to pass over the apparently somewhat loose assumption that the statue is many centuries old, and executed by a sculptor inspired by the "gentle April face, ever halting 'twixt smiles and tears," of Queen Margaret.

I am encouraged by an examination of the photographs, which show the style of the carving and the weathering of the stone, to advance a theory—not so poetic as Mr. McRae's, but, possibly, more likely. It is, that the statue is comparatively modern work carried out during the last century, when "restoration" was so fashionable.

Apologizing for this commonplace suggestion which, should it prove true, may, at least, enable Mr. McRae to stifle his sobs.

I am, yours faithfully,

BASIL M. SULLIVAN.

28 Lawrence Road,
Lahore, Punjab, India.

The Master Sign Makers' Association.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—For many years it has been the practice of the architectural profession when specifying gilding work to use the phrase "Double Gilded," which phrase gives a loophole to the unscrupulous, more especially in referring to wood lettering.

(Continued on page 1.)



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Architects : Harrington & Evans.

CHRIST'S HOSPITAL, HERTFORD.
Architect : Sydney J. Tatchell, F.R.I.B.A.

MATERNITY HOSPITAL, LAMBETH, S.E.
Architect : E. Turner Powell.

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THE ARCHITECTURAL REVIEW.

It has, therefore, been decided by my Association to write the various architectural institutes on the subject, and I enclose a copy of the letter which has been forwarded to them.

I feel it would help us as a craft, and your readers in general, if you could extend us a Press notice embodying these particulars.

Yours faithfully,

A. WYATT, Secretary.

Copy of letter addressed to the following institutes, etc.: The Royal Institute of British Architects, 9 Conduit Street, W.1; The Society of Architects, 28 Bedford Square, W.C.1; The Architectural Association, 34-5 Bedford Square, W.C.1; The Royal Institute of the Architects of Ireland, 31 South Frederick Street, Dublin.

"SIR,—The Committee of this Association, representing, as you will see by the enclosed card of membership, the Sign Trade of London and the Provinces, respectfully call the attention of your members and the profession in general to a term frequently used in specifications for the gilding of outside work and wood-letter signs in particular, viz., 'Double Gilded.' Double gilding in oil is neither advisable nor practical, the fact of coating with oil size to take a second gilding renders the first gilding useless.

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Yours faithfully,

184 Chamberlayne Road, N.W.10.

A. WYATT, Secretary."

University College Appeal.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—May we ask the hospitality of your columns for an appeal issued under the patronage of H.R.H. Prince Arthur of Connaught and the vice-patronage of the Chancellor of the University of London, the Earl of Rosebery, for £500,000 to enable University College, London, upon the completion of the first hundred years of its work, to start unhampered upon its second century?

The foundation-stone of University College was laid in 1827,

after two years of preparatory work, following upon the famous letter of Thomas Campbell to the "Times" of February 9, 1825, in which the foundation of a University of London was first proposed. The object of the new university was to give education without regard to class or creed, and more particularly in a large number of new subjects, which did not at that period form part of the ordinary university curriculum. In the words of an early report: "It was for a class of sciences, the knowledge of which is not profitable to the possessor in a pecuniary point of view, but which exact a great influence on the well-being of society, that such an institution was required."

If this work is to continue, on the scale which the present century demands, a sum of at least half a million is urgently necessary. Of this total, £225,000 is needed for the endowment of teaching; other urgent needs are the provision of a Great Hall, the reconstruction and endowment of the libraries, and the completion of the engineering equipment. The laboratory teaching of engineering is one of many subjects in which University College has done pioneer work.

University College was the first of that group of new universities which have now spread, not only through England, but to all parts of the Empire. But, owing to its position as the oldest and largest college of the University of London, it must always possess peculiarly heavy obligations and responsibilities. We appeal with confidence to all citizens of London and of the Empire to help it to discharge those obligations in a manner worthy of the Empire in the capital of which it is stationed.

Donations, large or small, can be sent to the honorary treasurer of the Centenary Appeal Fund (Sir Robert Kindersley, G.B.E.), at University College, London, from whom the complete appeal document can be obtained.

We are, yours truly,

CHELMSFORD, Chairman, University College, London.

E. A. GARDNER, Vice-Chancellor, University of London.

MESTON, Chairman, Appeal Committee.

R. M. KINDERSLEY, Treasurer, Appeal Committee.

W. SETON, Hon. Secretary, Appeal Committee.

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THE ARCHITECTURAL REVIEW.

Waterloo Bridge.

Sir Edwin Lutyens's Report.

Sir Edwin Lutyens's report to the London County Council on the subject of the proposed scheme for widening Waterloo Bridge was issued last month. The report was made in response to a letter addressed to Sir Edwin Lutyens by Mr. Montague H. Cox, the Clerk to the London County Council, in which he expressed the desire of the Council to be advised as to the artistic effect of an alteration to the bridge, whereby provision would be made for foot passengers by corbelling out part of the footways beyond the existing line of parapets. This would be necessary in order to make the carriage-way of sufficient width, not less than 36 ft., to take four lines of traffic instead of the present three lines. Mr. Cox added that he was directed to ask if Sir Edwin Lutyens would be willing to prepare for the Council a design showing how such a widening could best be carried out, together with a report on the artistic effect of the alteration. If in his opinion there were other and more desirable ways of obtaining similar advantages the Council would be obliged if he would advise thereon also.

In the course of his report Sir Edwin Lutyens says:

I have explored every avenue of approach to this problem with due regard to the data and drawings so generously supplied to me by Mr. Humphreys, yet I have, I fear, been unable to arrive at any satisfactory design whereby the bridge could be widened by corbelling out the parapets or any similar method of addition. Architectural detail might amend the schemes already put forward by the Council's engineering office, and by others, that I have seen; or, again, those published at various times in the Press, for corbelling in this matter; but any such amendment would not affect the principle I am anxious to maintain, and I have come to the considered conclusion that there is no way of widening Waterloo Bridge by any such method without detrimental effect to its appearance.

To overhang footways would altogether destroy the architectural character of Rennie's bridge, which relies entirely upon its spontaneous and direct *motif* of arch and pillared buttresses. The narrowness of the bridge emphasizes its robust character, and to link the buttresses with any horizontal line that would

throw into shade the crown of the arches would completely mutilate the character of the original design, and would create, in fact, not only a new bridge, but an ugly one. . . . I cannot but believe that, no matter what the Council's decision may be, the bridge, to be maintained, must eventually be rebuilt.

The scheme prepared to show how the bridge could be tunnelled with sub-footways is ingenious; yet I believe that Mr. Humphreys agrees with me that such a solution is one not altogether possible to recommend. The best way, if new footways are decided upon, would be to build them in suspension, as independent structures. They would, of necessity, mask the existing bridge, but whensoever, if ever, a Charing Cross or an Aldwych Bridge is built, and when built proves its prophesied relief to present traffic congestion, these independent footways could be removed, and the present bridge, having in the interval been kept intact awaiting this happier time, could then reveal her beauty once more. Admitting the possibility of a new and independent structure supplementing the existing bridge, it would be possible to build a new bridge of one span—over and above the existing bridge—either for foot passengers or for vehicular traffic. It would entail some thirty or thirty-five steps up from the level of Wellington Street to the upper bridge. . . .

If a vehicular overhead bridge were contemplated, it would entail a road, starting from York and Stamford streets, with a gradient of 1 in 43 to give head room over the old bridge, which, on the Middlesex side, could be carried across the Strand to arrive at Aldwych in very much the same position as is proposed in Mr. Humphreys's under-road scheme. A bridge suspended above the old bridge would not destroy the effect of the yet existing bridge—though it might interfere with various buildings or Somerset House—facing Wellington Street—and much could be said against such interference. . . . London suffers, and will for ever suffer, from problems of this kind until such time as some definite plan and policy are adopted which will ensure, over a period of many years, the growth of a new and predestined London.

A suspended bridge in one span (an exciting problem for your engineers) would create the least disturbance to the lines of the still barely existing bridge; or, similarly, a series of spans, built in suspension to contradict the lines of the present arches. The

(Continued on page liv.)



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NATIONAL BANK, CHARING CROSS.

UNDER the supervision and direction of the architects, Messrs. G. LANSDOWN & BROWN, Waring & Gillow recently completed the re-construction, decoration and furnishing of the National Bank premises at Charing Cross.

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THE ARCHITECTURAL REVIEW.

bridge of one span would be the least disturbing to the views across the bridge of St. Paul's, or to the lines and design of Waterloo Bridge itself. Again, by heightening the bridge, I believe it is possible to widen it by 12 ft. 6 in., thus giving a 40 ft. carriage-way and two 7 ft. 6 in. footways, and this in the end may prove to be the simplest solution, if, when rebuilding, the piers are raised a minimum of 5 ft. and a maximum of 8 ft. 3 in. Rennie may have not foreseen the Embankment, and, for this or other reasons, that the bases of his columns would be awash at high tide. By raising the piers these bases could never be flooded, and the raising of the arches would increase the waterway between the piers and their abutments by a practical width of 3 ft. 6 in., and, incidentally, greatly improve the Victoria Embankment thoroughfare.

This would again improve the appearance of the bridge at high water. The parapets would remain level, and the traffic gradients required to reach the new level would be within the parapets above the first span on either bank. Widening the bridge will increase the relation between the pier lengths and their pillared buttresses, which are now, in my opinion, great in their aesthetic quality, a point which, I believe and deplore, few realize or appreciate; and for this reason it may not be considered a matter as great in importance as any scheme merely affecting the elevation.

I deeply regret that I have failed to find a sure way of widening Waterloo Bridge by any method which does not, in some way, mar its brave appearance. Yet I have only mentioned a few of the many ways in which I have endeavoured to discover an adequate solution of what I believe to be a nearly impossible problem—so to add to the amenities of Waterloo Bridge without affecting its aesthetic possession.

American Architects and Waterloo Bridge.

The president of the American Institute of Architects has sent the following letter to Mr. E. Guy Dawber, president of the Royal Institute of British Architects: "Dear Mr. Dawber,—The ancient and beautiful Waterloo Bridge across the Thames possesses historic and artistic attributes of interest to other nations as well as to Great Britain. Please accept that fact as excuse for this address. On behalf of the American Institute of Architects,

I beg to express to the Royal Institute of British Architects the hope that some means may be found to preserve from destruction this truly national monument.—Sincerely yours (signed) D. Everett Waid."

The Institution of Structural Engineers.

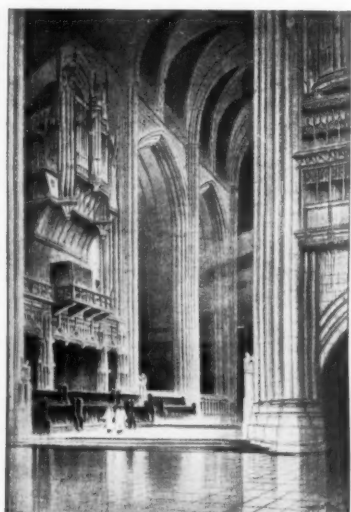
The Institution of Structural Engineers (which took up the matter of a protest against the proposed provisions of the Singapore Registration Bill for Architects) has now received a further communication from the Colonial Office, offering a saving clause, which, it is suggested, may meet with the objections raised by the Institution and by a number of other powerful professional bodies who associated themselves with a similar protest.

This clause is to the effect that "Nothing in this Ordinance . . . shall be construed so as to prevent any civil, structural . . . engineer from performing any function or exercising any power which he might lawfully have performed or exercised as such engineer if this Ordinance had not been passed."

The Institution of Structural Engineers state that they cannot accept this clause as it stands, but would be prepared to do so if the following words were added to the end of the clause: "notwithstanding that the performance of such functions or the exercise of such powers may include the submission of plans, etc., under the Registration enactment." The Institution of Structural Engineers points out that failing this latter clause, in the event of a member of that Institution endeavouring to submit plans under the Registration Bill, there might, and probably would, be an endless legal argument as to what were and what were not the proper functions of a structural engineer; and this might also apply to the other professions named.

British Decorators.

The following have been elected Honorary Fellows of the Incorporated Institute of British Decorators:—Frank Brangwyn, R.A., R.P.E.; Sir Banister F. Fletcher, F.R.I.B.A., F.S.I., F.R.G.S., F.R.S.I.; Professor A. P. Laurie, M.A., D.Sc., F.R.S.E., Hon.R.S.A., F.C.S.; Mr. Eric Morley, Mr. W. H. Meggs, Mr. A. J. Healey, F.R.I.B.A., Mr. T. P. Bennett, F.R.I.B.A.



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THE ARCHITECTURAL REVIEW.

The Prix de Rome for Painting.

Liverpool Student's Success.

Mr. Edward Irvine Halliday, of Liverpool, has been awarded the Prix de Rome for painting, which is worth £250 a year for three years. Mr. Halliday is the son of Mr. James Halliday, of Long Lane, Garston, and received his artistic training at the Liverpool City School of Art before proceeding to the Royal College of Art. His general education was received at the Liverpool College. This is the third Rome prize awarded to ex-students of the Liverpool City School of Art during the last two years.

The Dawney Scholarships.

The Royal Institute of British Architects (Archibald Dawney) scholarships and grants have been awarded to the following:

J. Breakwell (Architectural Association), £75 scholarship; W. R. Brinton (Architectural Association), £50 scholarship; R. P. Cummings (Architectural Association), special additional £50 scholarship; G. A. Burnett (Leeds School of Art) and A. C. Todd (University of Liverpool), grants of £10.

Book Announcements.

The current number of the "Readers' Bulletin" (the bi-monthly magazine of the Coventry Public Libraries) contains a bibliography of the poems, plays, and essays of John Drinkwater, and critical notices of his work. The list of books on architecture shows that a collection has been made of all the latest and most important publications. Every branch of the subject is represented. The frontispiece of this number is a portrait of John Drinkwater, by Eric Kennington.

Messrs. B. T. Batsford, Ltd., 94 High Holborn, W.C.1, have sent us a copy of their new catalogue, which has just been put into circulation. The cover design representing seventeenth-century architecture has been specially designed by Miss Marcia Lane Foster.

TRADE AND CRAFT.

Carshalton, Beddington, and Wallington War Memorial Hospital.

The general contractors were T. Rider and Son; and the sub-contractors were: Carter & Co. (tiles); W. Brown and Son, Redhill (tiles); Lawford (asphalt); Candy & Co., Ltd. (stoves, grates, mantels); Dent and Hellyer, Ltd. (sanitary ware and fittings); Carter & Co. (asphalt and terrazzo for corridors, battleship linoleum for wards, terrazzo); Electrical Maintenance Co., Wallington (electric wiring); S. Elliott and Son, Reading (special doors); F. and C. Osler, Ltd. (electric light fixtures); James Gibbons, Ltd. (door furniture—locks); Chas. P. Kinnell & Co., Ltd. (heating apparatus); Medical Supply Association, Ltd. (X-ray apparatus).

St. Saviour's Church and Institute.

The general contractors were Holloway Brothers, Limited; the sub-contractors were: The Crowborough Brick Company, The Hackenden Brick Company (bricks); Caxton Floors, Ltd. (ferro-concrete construction); Roberts, Adlard & Company (slates); Crittall Manufacturing Company (casements and casement fittings); Luxfer Company (lantern lights); Bratt Colbran & Company (stoves, grates, mantels); H. Pontifex and Sons, Ltd. (sanitary fittings); Thomas Elsley, Ltd. (lead down pipes and r.w. heads); Hollis Bros. & Co., Ltd. (flooring); H. J. Cash & Co., Ltd. (electric wiring and bells); J. P. White and Sons, Ltd. (special woodwork, clergy stalls); Mr. J. Binder (leaded lights); Haywards, Ltd. (art metal work, wrought-iron gates and railings); Mr. Joseph Armitage (carved wood electric-light fittings); Yannedis & Co. (door furniture); Henry Hope and Sons, Ltd. (heating and ventilating); West and Collier, Ltd. (chairs); R. Neal and Sons (shrubs and trees); Heal and Son, Ltd. (curtains and carpets); Warner and Sons (reredos hanging); Dorian Workshop and Studio (lettering); The Darlington Fencing Co. (fencing).



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THE ARCHITECTURAL REVIEW.

The Lighting of Liverpool Cathedral.

One of the most interesting examples of church lighting is afforded by the yet uncompleted Liverpool Cathedral. The arrangement of the units was planned by the lighting engineers of the British Thomson-Houston Company, Limited, in collaboration with Mr. Lester Taylor, the electrical adviser to the committee. All the reflectors and lamps were supplied by the company. The architect, Sir Giles Gilbert Scott, was, however, responsible for the design of the various fittings and cases in which the lighting units are concealed. The contractors, Messrs. J. Hunter & Company, of Liverpool, are to be congratulated upon their valuable contribution to the final result.

The chancel, sanctuary, and reredos are lighted by means of twelve batteries of Mirolux trough reflectors, each battery containing four reflectors and eight Mazda gas-filled lamps. These units are pointed towards the altar and reredos, so that the latter are thus thrown into relief. Two large electroliers, made of coinage bronze, are installed in the transepts, each being equipped with seven lanterns. Each lantern contains an X-ray reflector and a 300-watt Mazda gas-filled lamp. The chapels are lighted by means of a combination of Mirolux trough reflectors and special lanterns fitted with X-ray reflectors. In the main body of the cathedral there are no visible light sources, that is to say, the reflectors and lamps are so arranged that they cannot be seen unless people turn round and deliberately look for them. The light is directed towards the east end of the church.

The Paint Post

The November number of the "Paint Post," published by the National Society for the Preservation of Property (by paint and varnish) contains an article describing the use of colours by the Egyptians of the time of Tut-an-kh-amen. It is of interest, as the production of these colours and their application is a subject about which little is known. "A Plea for Paint," by Mr. Guy Church, F.R.I.B.A., and an article on winter decoration, are other items contained in this publication.

The New President of the B.C.G.A.

At the final session of the fourteenth annual conference of the British Commercial Gas Association it was decided to accept the invitation to hold the conference of October, 1926, at Newcastle, under the presidency of Mr. John E. Cowen, well known in the industrial world as a colliery owner, and as the head of the foundry works of Messrs. Smith, Patterson & Company, at Newcastle. He is also a director of the steel works and collieries of Messrs. Walter Scott, Limited, of the Redhough Bridge Company, and of the High Gosforth Park Company. In 1909 he became a director of the Newcastle and Gateshead Gas Company, and in 1918 he was appointed chairman.

A Useful Catalogue.

The fifteenth edition of their Wire and Cable Catalogue, Section W (1), to hand from the General Electric Co., Ltd., is a very comprehensive production, and contains full data concerning every type of Pirelli-General V.I.R. Insulated Wires and Cables of both Association and Non-Association grades, tough rubber cables and flexible aerial cables, flexible cords for all services, bell and telephone wires, signalling wires, etc. Engineers will undoubtedly find it of the greatest possible service.

Recent Work Undertaken by Singers.

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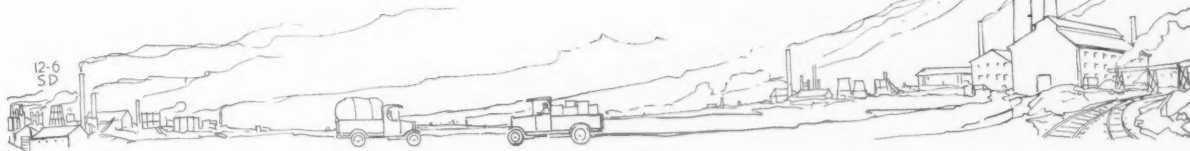
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The inductance coils formed by this cable measure 17 ft. in diameter, and nine of them are in use at the Rugby station.

Lighting Service.

The Siemens and English Electric Lamp Company, Limited, 38-39 Upper Thames Street, E.C.4, have issued a booklet entitled "The Symbol of Lighting Service." It contains—in addition to suggestions as to the various uses of Siemens electric lamps in the home—useful information to wireless users. The Company have recently published a revised edition of their catalogue of "Benjamin" reflector fittings and lighting specialities, specially designed to meet the requirements of industrial lighting, and also shop windows and stores. Particular attention is drawn in the brochure to the constructional details and special features of design in these lighting specialities.

Kinnear Shutters.

A new pamphlet, published by Arthur L. Gibson & Company, Ltd., Radnor Works, Strawberry Vale, Twickenham, contains some interesting illustrations showing the condition of Kinnear patent steel rolling shutters after their exposure to fire. Proof of their efficiency is shown in cases where factories and other commercial buildings have been gutted, leaving the shutters almost completely unaffected. Kinnear shutters are for use on openings, such as in division walls, lift lobbies, lift and hoist wells, staircases, and windows, etc.

A Change in Ownership.

The Western Electric Co., Ltd., of London, announce that they are now known as "Standard Telephones and Cables, Limited." The registered and executive office will remain at Connaught House, Aldwych, W.C.2.

An announcement has already appeared in the Press of the sale to the International Telephone and Telegraph Corporation of the International Western Electric Company by the Western Electric Company Incorporated. Under this new ownership the International Western Electric Company will, in future, be known as the International Standard Electric Corporation.

The Importance of Good Lighting.

In a recent article, entitled "Light and Health," in connection with the Mazda electric lamp, manufactured by the British Thomson-Houston Co., Ltd., attention is drawn to the effect light has on the mind, and to the importance of having good illumination. It points out that the Mazda lamp, besides being of guaranteed efficiency, is cheap, robust, and long-lived. Such lighting can be used on a generous scale in any home at a moderate expense.

In another article, comparing the æsthetic qualities of ancient and modern lamp forms, it is held that the "modern Englishman can secure, at a small expense, an article as fine as any which graced the palace of an Egyptian king."

The Choir Gates, Liverpool Cathedral.

We have been notified that the bronze choir gates of Liverpool Cathedral, illustrations of which appeared in the November number of THE ARCHITECTURAL REVIEW, were executed to the instructions of Sir Giles Gilbert Scott, by the Bromsgrove Guild, Ltd., Bromsgrove, Worcestershire.

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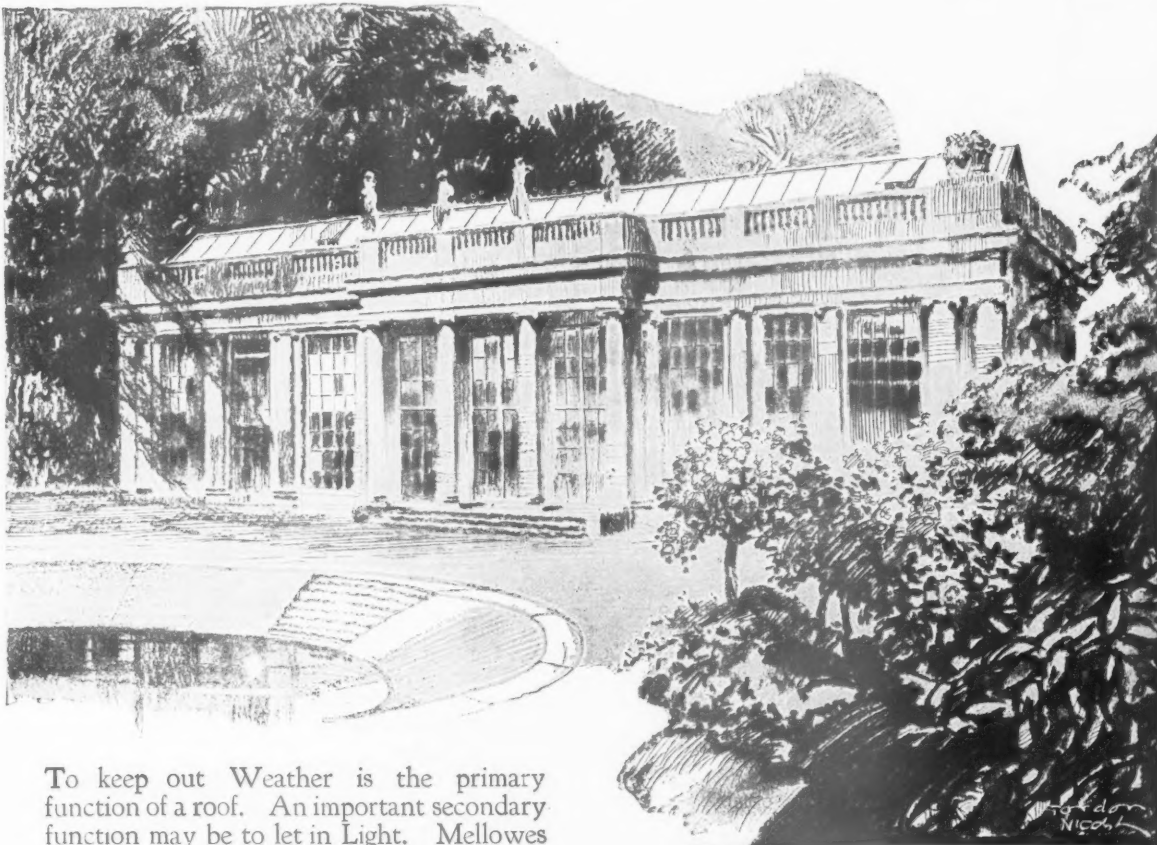
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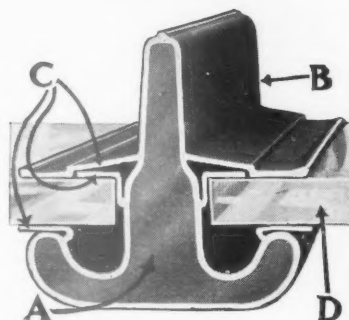
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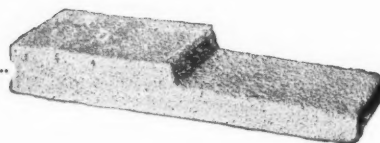
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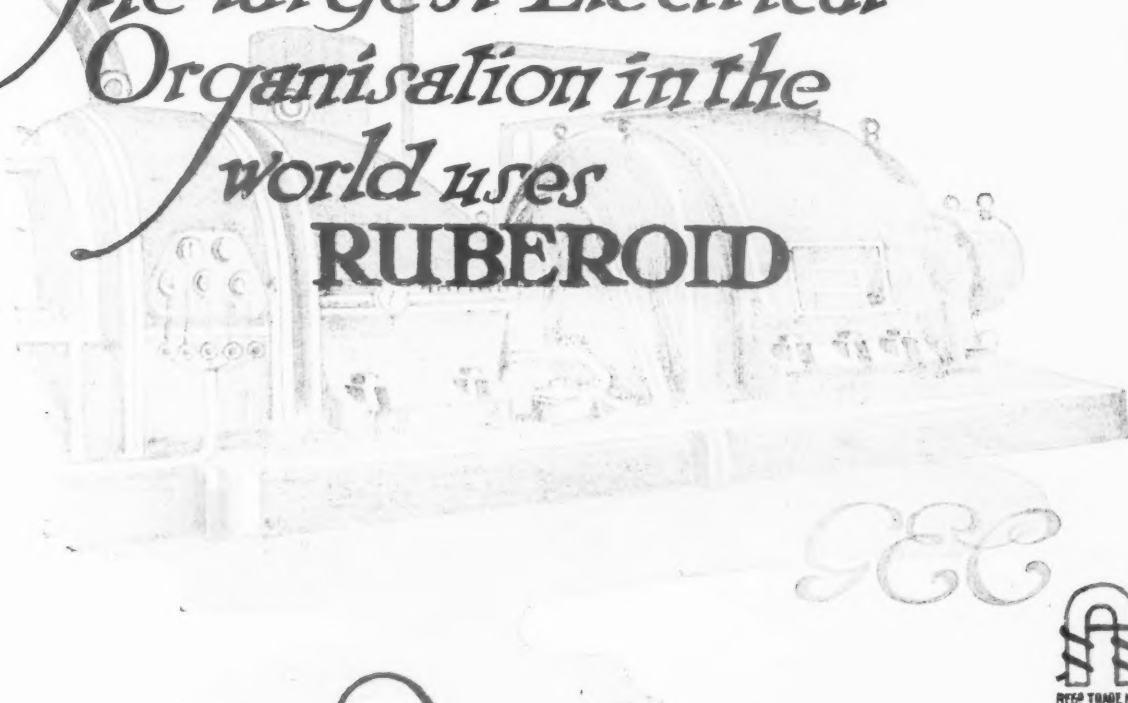
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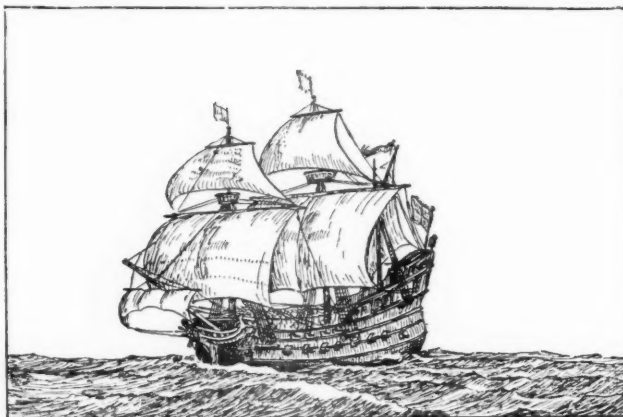
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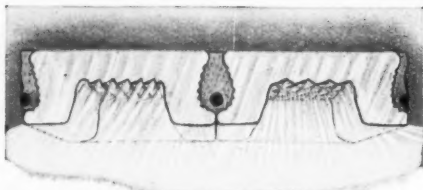
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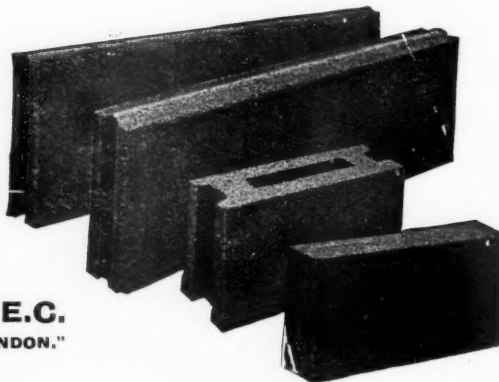
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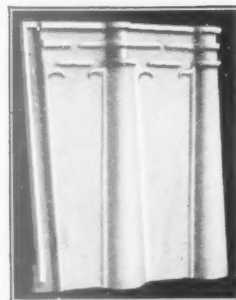
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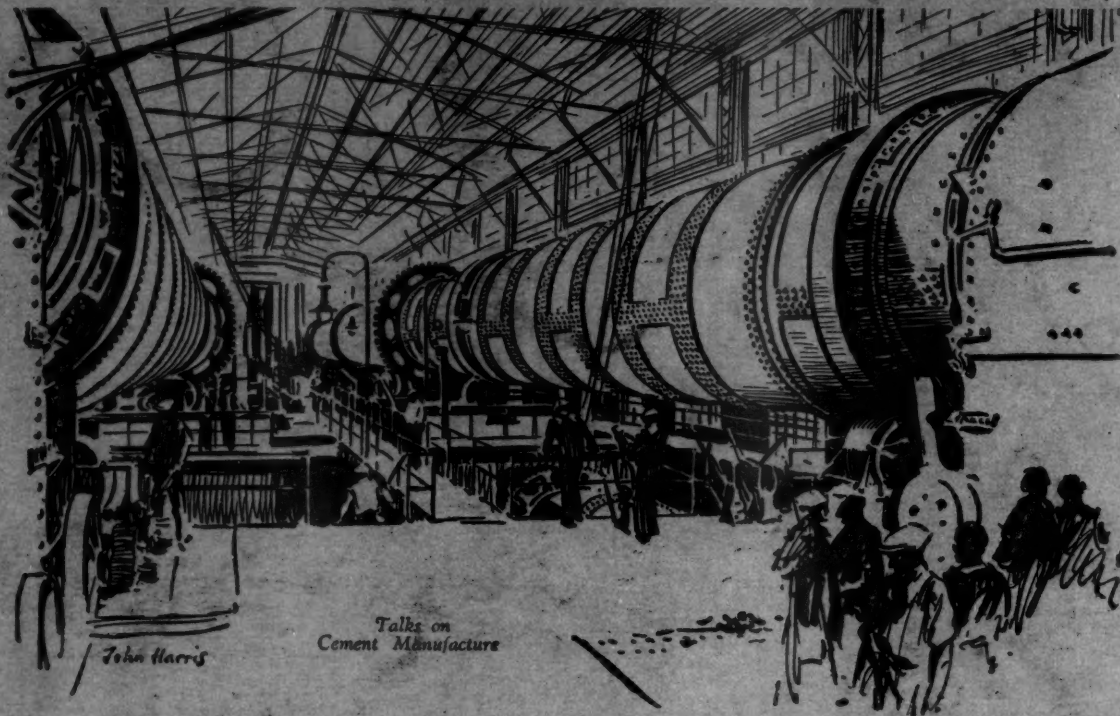
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